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MILLINERY NUMBER



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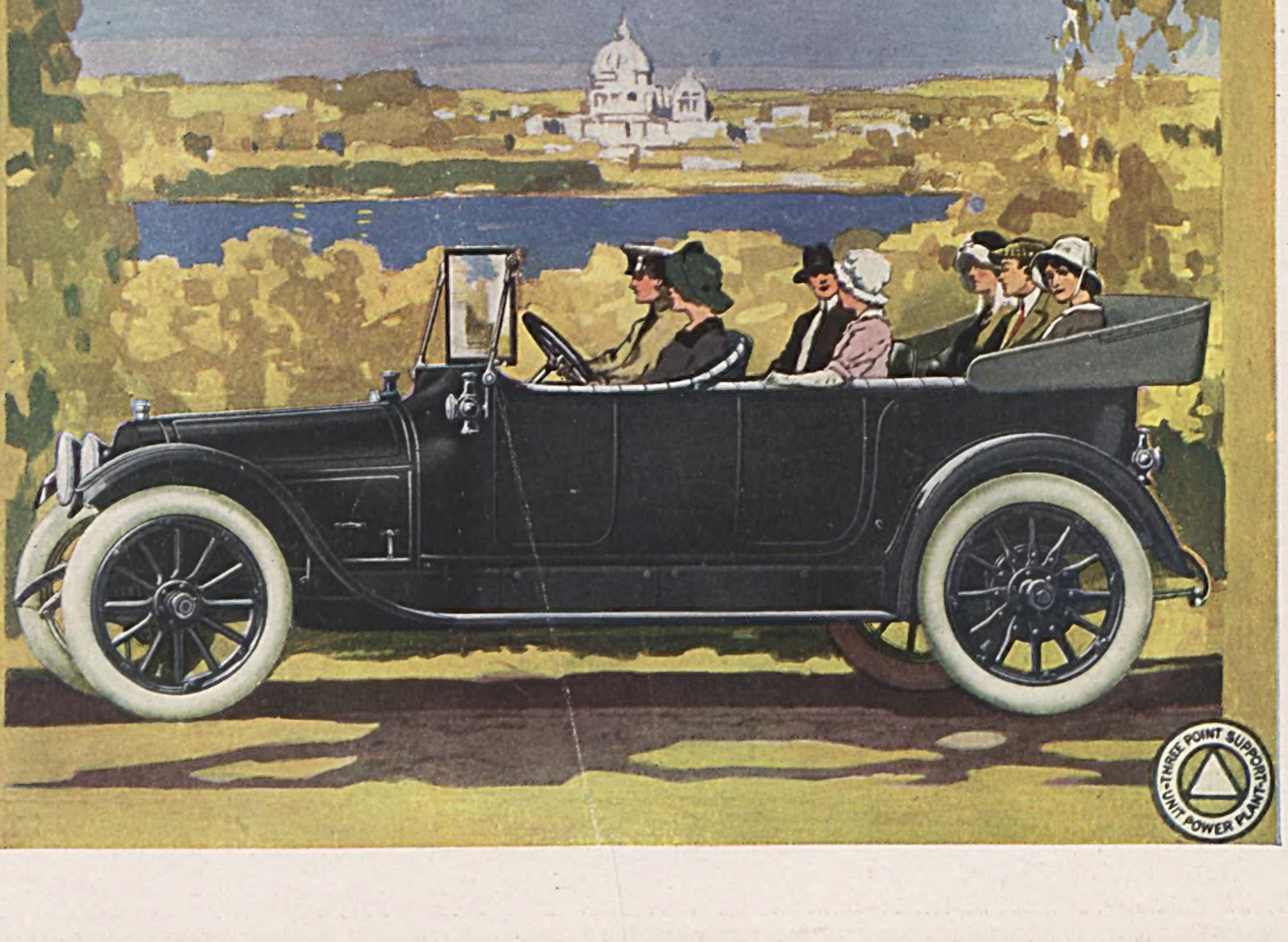
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No. 6 A. Same model in white serge..... **18.50**

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No. 12 A. Hat to match (*as illustrated*), with stitched brim, trimmed with fancy brush..... **2.95**

No. 16. Misses' Camp Fire Dress (man tailored) of navy blue or black English serge; waist plaited from yoke; gored skirt with pockets and buckles; sizes 14 to 20 years..... **12.75**

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No. 18 A. Hat to match (*as illustrated*), stitched brim, trimmed with fancy brush..... **2.95**

No. 20. Girls' Rain Coat of tan, grey, navy or black silk finished rubberized cloth, sizes 6 to 16 years.... **4.95**

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EDUCATIONAL GUIDE

New York

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The letter from which this quotation is taken is on file at the office of VOGUE. It is like dozens of other letters sent us by parents this Summer.

Three or four times in our lives we have to make decisions that are all-important to ourselves. But we assume a still greater responsibility when we make decisions for others—for instance, when we decide on schools for our children.

Do these remarks seem rather too serious, taken in the light of the little quotation printed above? Let us see. "I want a school where my daughter will feel at home." The moment you try to select a school that will have—for your child—a really homelike atmosphere, you realize how difficult it is to make a decision.

You must consider not only the character of the school but the character of your son or daughter. One must fit the other, or the desired home atmosphere will be absolutely lacking. It is obvious that VOGUE cannot help you form your opinion of your child's character, his needs and his preferences. But, when you have clearly thought out this question, VOGUE can certainly help you select the one school that will be entirely satisfactory. We have investigated the leading schools of the country. Their headmasters, with few exceptions, are personally known to us. Whenever it has been possible during the past year, we have gone to the different schools and watched their pupils at work and at play. In this way we have accumulated a store of information that can be invaluable to you.

When in doubt, write and ask our assistance. Of course, if your school plans are not complete for this Autumn, there is not a day to lose. We make no charge for any detail of this service, which is offered as long as it can be helpful to you and to every reader of VOGUE. Address

Manager Educational Guide
VOGUE
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New York, Continued

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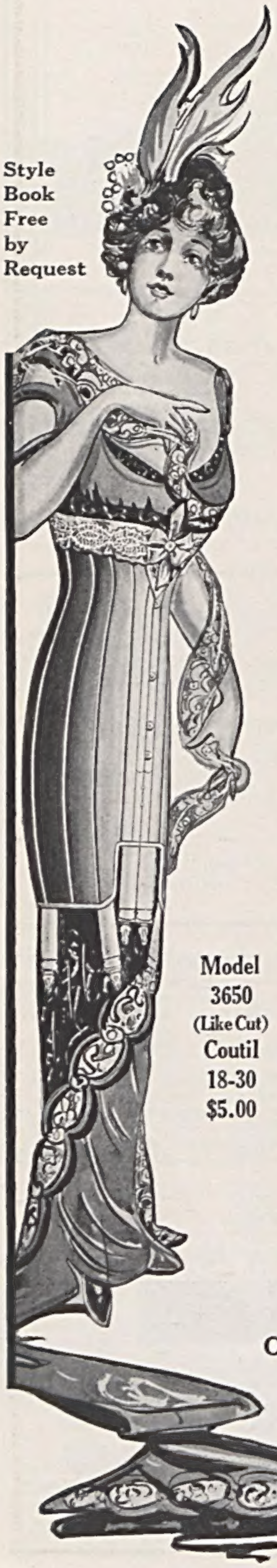
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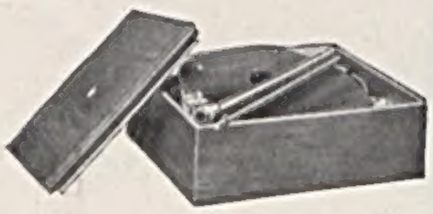
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(*Continued on page 13*)

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(Continued from page 12)

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M. Waters Velveta Face Cream, 50c.
A rouge of crushed roses, 75c. Face powder, 75c. Liquid powder and hair oil, $1 each. Samples 10c each. 4 West 29th St., New York.

Mrs. Mason's Old English Hair Tonic.
Private formula of noted English hair specialist, Mrs. K. Mason. Endorsed by Duchess of Marlborough, Mme. Melba, etc. At toilet stores.

Mme. Tetrazzini uses Creme Nerol regularly because of its rare excellence as a complexion beautifier. By mail $1.00. F. D. Pullen, Face Specialist, 318 Lewis Avenue, Brooklyn, N. Y.

Best Ever Liquid Nail Polish. Few drops on buffer gives each nail a beautiful lasting lustre. No powder or rouge necessary.
I. G. Ennis, 211 S. Broad St., Phila., Pa.

LOCAL AGENTS Wanted for famous "La Caresse" toilet powder and sachets. Imported from France—superbly packed. For terms address E. Malcolm, 542 5th Avenue, New York.

CELESTE SHAMPOO POWDER. Perfection achieved. The fluffiness produced will surprise you. For ladies, gentlemen—everybody. By mail 50c. Celeste Price Co., 820 Amsterdam Ave., N. Y.

Reduces Enlarged Pores. La Mignon Astringent Lotion refines skin, cures sunburn, removes tan, bleaches discolored necks. 75c postpaid. La Mignon Co., 18 Sumner, Springfield, Mass.

Wedding Stationery

WEDDING INVITATIONS and announcements engraved in up-to-date styles. Samples free. Monogram Stationery. Calling Cards. F. V. Reeg Co., 214 Woodward Ave., Detroit, Mich.

Twenty-two True Stories of Success

THE short sketch of George Ellis' career, published in the last VOGUE, concludes our first series of stories from the records of the "Shoppers' & Buyers' Guide."

Twenty-two true stories of success have appeared in this column, and the twenty-two men and women thus mentioned are unanimous in giving VOGUE credit for a large share of their success.*

Looking backwards through these stories, we find that ten classes of business have been represented:

Shopping Commissioners (4)	*Specialty Shops* (4)
Dressmakers (4)	*Coiffeur* (1)
Children's Tailors (2)	*Milliner* (1)
Lace Manufacturers (1)	*Tea Room* (1)
Selling Agents (1)	*Counsellor* (1)

The twenty-two merchants thus classified agree that their advertisements in the "Shoppers' & Buyers' Guide" have been widely read; that many sales have resulted; that the present success of their business is largely due to this advertising.

HAVE you a business—and does it depend for its success upon customers of wealth and discrimination? If so, there is an obvious moral for you in these twenty-two stories of success. You can increase your business by advertising as they have advertised. Here is a brief summary of the results some of the "Shoppers' & Buyers' Guide" Advertisers have received.

Jane Grey Stevenson, of Sewickley, Pa., invested $5 and received $62.50 worth of orders; Bertha Tanzer, of New York City, invested $10 for four advertisements and $158.91 in orders came to her; in the first nine months of a year's contract, J. André, a New York coiffeur, received orders amounting to $328.25; J. H. Comstock, of New York, secured $640 worth of orders from his first year's advertising; George Ellis, a ladies' tailor, informs us that in five years he has spent only $150 in the "Shoppers' & Buyers' Guide" and has had direct orders amounting to $10,000.

The opportunity to-day is as great as it ever has been—will you embrace it?

If you are in New York, come in and discuss your advertising with us; if that is impossible, we will be glad to send you full particulars by mail.

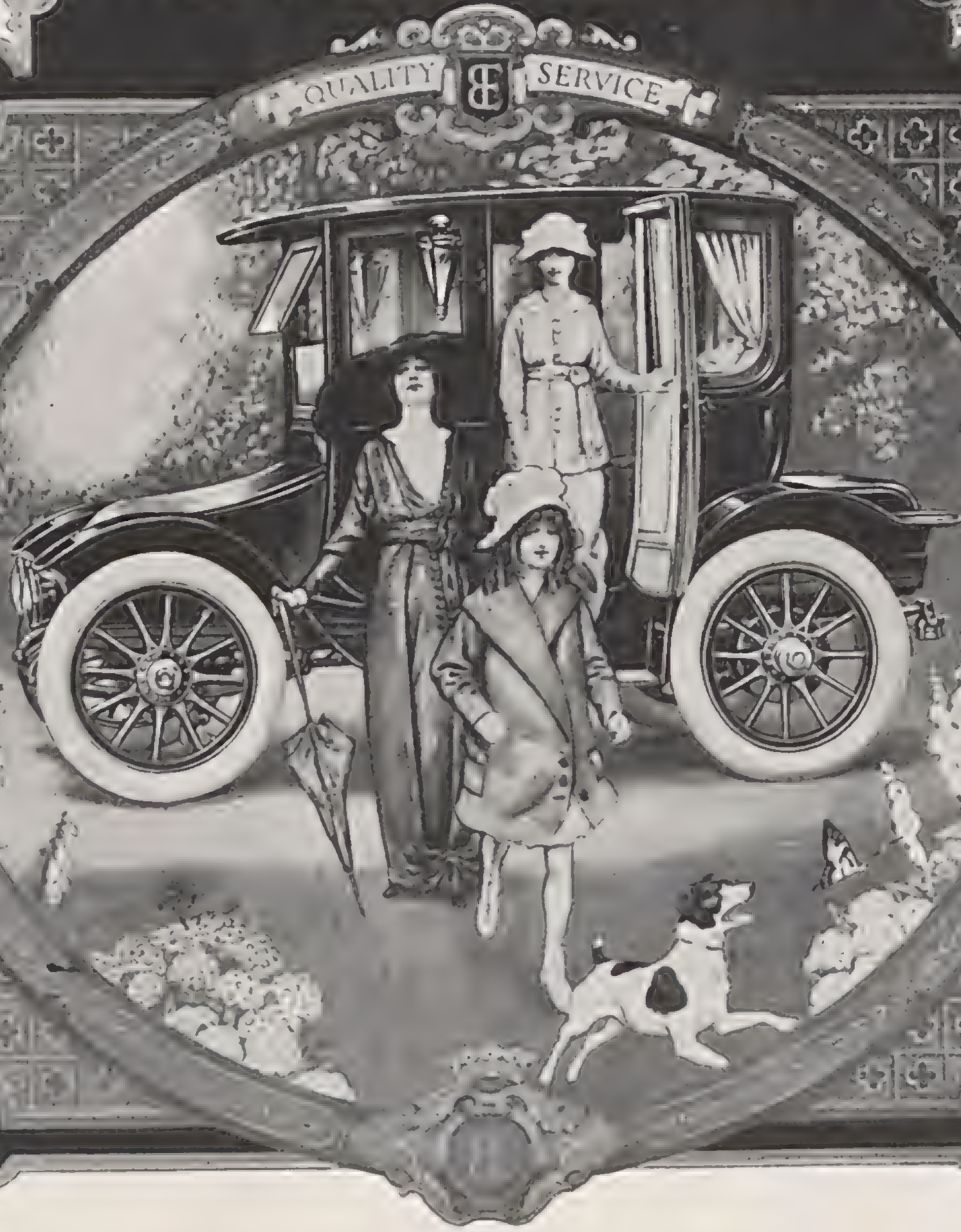
In the next VOGUE will begin our second series of true stories from the records of this department.

MANAGER, "SHOPPERS' & BUYERS' GUIDE"
VOGUE 443 Fourth Avenue New York

*Four of these stories have been reprinted in a booklet entitled "The House that VOGUE Built." We will send a copy to any address upon request.

Baker Electrics

QUALITY SERVICE



Baker luxury embraces more than the sweeping, low-hung body lines of this aristocratic vehicle; it extends beyond even the richness of interior appointment. It is that intangible something which in its appeal to the finer senses distinguishes the Baker from all other electric motor cars.

In structural efficiency again the supremacy of the Baker is emphasized. This becomes manifest to the user in surprising comfort of riding, in ease and positiveness of operation, in increased mileage capacity, in freedom from mechanical or electrical troubles, in economy of current consumption. These are not points of theory; we are ready to *prove* them.

Baker power and utility fit it as well for town and professional uses of men as for the social uses of women. From the several models offered, a Baker can be had to meet any reasonable motor need.

THE BAKER MOTOR-VEHICLE COMPANY, CLEVELAND, OHIO

Builders also of Baker Electric Trucks

Chicago, 1221 Michigan Ave.
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Boston, Room 21, Motor Mart
Spokane, 818 4th Ave.
Detroit, 815 Woodward Ave.
Kansas City, 3165 Gillham Road.
Washington, 1140 Connecticut Ave.
Philadelphia, 2214 Spring Garden St.
Denver, 1542 Broadway
Grand Rapids, 66 Sheldon Ave.
Hartford, 118 Church St.
Terre Haute, Ind., 121 So. 7th St.
Memphis, 185 Madison St.
Savannah, 5 Perry St., E.
Des Moines, 1703 Grand Ave.
Cincinnati, 1609 Madison Road.
Columbus, O., 165 North Fourth St.
Indianapolis, 510 N. Delaware St.
Decatur, Ill., 210 Citizens T. & T. Bldg.
Wichita, Kans., 231 So. Topeka Ave.
Galveston, Tex., 714 Tremont St.

For continuation of Branch and Dealer list, see other current advertisements.

SEPTEMBER 1st
1 9 1 2

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WHOLE NO. 958

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The Next Vogue Will Be the Forecast of Fall Fashions Number

THE next VOGUE—the Forecast of Fall Fashions Number—will present not only the radical changes in the mode, but also the distinctive little touches which are so carefully considered by the discriminating woman.

Our Paris correspondents are attending day by day the Autumn openings in Paris. The Forecast of Fall Fashions Number is the first VOGUE in which these new modes will be pictured and described. Missing it is like missing the first act of a play—the following acts can never be quite so clear or so entertaining. The secret of dress, of course, is to follow from curtain to curtain the shifting drama of each season's mode.

The next VOGUE will contain eight pages of patterns designed from the Autumn's most attractive models. Gowns made from these patterns will hold their style for many months.

Be sure to read the Forecast of Fall Fashions Number. If you are not yet a subscriber, you will be interested in our special announcement on page 10.

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Change of Address.—The address of subscribers can be changed as often as desired. In ordering a change of address both the old and the new address must be given. Two weeks' notice is required.

Entered as second-class matter February 16, 1910, at the Post Office at New York, N. Y., under the act of March 3, 1879.

TRADE MARK

On Page 10, you will find the most liberal offer VOGUE has made, enabling you not only to order VOGUE for six months, beginning with the Forecast of Fall Fashions Number, but also, without extra expense, to make a trial of VOGUE's patterns.



Photograph by Campbell Studio

MRS. I. TOWNSEND BURDEN, JR.

Who is now traveling in southern California with her husband and her father, Mr. Dennis Sheedy of Denver



BE IT KNOWN *unto* ALL WOMEN *by* THESE PRESENTS:

In Autumn Hats the Newest Shape Is a Boat-like Oval, Beaver and Plush Are to the Fore, Aigrettes and Fantasies Assume Strange Forms, and Prune and Taupe Are the Color Favorites

WHEN a Frenchwoman desires a new hat she does not squander time and taxi fares rushing from shop to shop, but goes straight to the atelier which can furnish her with the particular type of hat she requires—*un chapeau pour la matinée, pour la soirée,* or *pour l'automobile.* The experienced Parisian shopper naturally goes to Georgette for the large, graceful type of hat which made that house famous; and just recently she has learned to expect from this clever modiste a type of chic, small hat that she began to launch last season. Georgette seems determined to show that the same genius which produced innumerable triumphs in picture shapes can be successfully turned to the creation of smaller hats. Indeed, several of the great successes of the season just past have been small hats of Georgette's creation, and this autumn she follows her summer triumphs with several models of less than medium size.

DEMAY'S "ALL AROUND" SUCCESS

The comparatively new house of Marcelle Demay shows many interesting and individual types of headgear. Hers is an individuality that includes not only shape but trimming. Especially has this house been successful in hats of medium size and with rolling brims—the most difficult of all shapes to produce. It is easy enough to create a hat with an upturned brim which is becoming to one side of the head, but to make this type an "all around" success demands the skill of a genius. The woman who wears a Marcelle Demay hat with upturned brim may scrutinize her head in a triple mirror without falling completely out of conceit with herself. What better recommendation can be given any modiste?



Modistes give impetus to the argument concerning the becomingness of transparent hats by not infrequently launching such unmistakably charming models as this from Jane—a picture shape of black, cut plush with a half brim of black tulle and an encircling, single stemmed, ostrich plume

Reboux, to whom all the world looks for the last word in smart millinery, has brought out a striking model that is a veritable creation since it has not even the remotest resemblance to any recent successful type. It is medium in size, oblong, and of a hard yet flexible silk beaver of a wonderful blue-green shade. Posed directly in the back is a very broad, thick feather that droops over the back brim and reaches almost to the waist-line. The feather exactly matches the hat frame in color.

TWO DIFFICULT HATS

Last winter *le chapeau relevé* reigned supreme. This autumn it will no longer be absolute sovereign of the field. Less decided shapes have taken its place. There are many models with brims that were originally straight, but have been by a practiced hand slightly bent to a graceful curve, and there are others that have a decided droop. In general one might say that the small hats have brims sharply turned up at one side, and the larger hats show gracefully undulating brims. These are the two most distinctive types, but we see also occasional hats with brims turned sharply and a bit tryingly back from the face.

The vogue of the transparent midsummer hat is being perpetuated in certain models for autumn and winter. The transparent hat is perennially in grave debate. Many women of undeniably exquisite taste in dress contend that under no circumstances should a hat through which the light filters and the features are seen be worn. Others hold that this effect has considerable



The French fad for a feather drooping from the back of the hat almost to the waist-line receives a moderated interpretation in this Gage model of black velvet with a white moire crown and long white wings



The English walking shape, one of the best style models for the tailored suit, is here fittingly developed in black velour, and trimmed with a white ostrich fancy which follows the line of crown and brim. From Atchison



Modistes are very loyal to the new color favorite, a deep, rich prune. This model from Demauge is of prune plush, beautifully contrasted with white fox which is used for the crown and comes down over the front through a slit in the upturned brim. A long, prune colored aigrette mounts from the right side

From Fisk comes a lovely set of black velvet hat, scarf, and muff, all three trimmed with deep bands of dull gold lace. The scarf is slightly shaped to the shoulders, and both it and the muff are caught into heavy, black silk tassels

allure. The argument cannot be held to be concluded, but this autumn will see many lace hats which will be unmistakably marked as winter models by touches of fur. And this use of fur again presents to the American woman the question of whether, after all, it is *per se* and inevitably a winter trimming. The Parisienne uses it on wash frocks in July, and on summer scarfs and wraps.

THE MASTER OF THE SMALL HAT

The early autumn hats show medium and small shapes in the majority. But this is true at the opening of almost every season; the larger shapes appear as the season of more formal dress approaches. Toques are very small, absolutely brimless, and fit so closely to the head as to look like a child's cap. The majority of these toques have a full, draped crown, often finished with a turnback, cuff-like brim of fur in the back, and a tiny, pointed visor in front.

That acknowledged master of the small hat, Carlier, shapes his fall models on decidedly classical lines. From his *atelier* emanate many small shapes in chignon and helmet effects. His inspiration is undoubtedly Greek, but the Greek as interpreted during the French Directory rather than the classical period itself. There are, of course, innumerable toques and motor bonnets. As usual, Carlier's motor bonnets are the smartest in Paris.

He predicts a continued use of black satin and jet, particularly for the old-fashioned poke bonnets of the 1860 period which are still struggling for a new lease of life. A new model, similar in form to these, but copied from the Russian hat, is now being shown in his salons.

THE "SUNDOWN" HAT

Large hats are almost all trimmed flatly, with sweeping sprays of bird of paradise feathers or spreading bunches of stiff aigrettes. The broad, drooping brims of these hats are often covered with layers of net or velvet which, cut in circular form, cover the brim like a loose facing, without any fullness whatsoever. The edges are cut, and are left raw to ravel at will.

Among the many attractive new hats, the "Sundown" is conspicuous. This is a Louis XVI model, flat, with a brim short in front and long in the back where it is held at a fetching angle by the old *cache-peigne* or bandeau.

On simple lines, too, is a graceful new model in beaver. It is of the shape known here as *canotier*, similar to the sailor, but not so stiff. It is usually trimmed with a folded band of white satin and an upstanding aigrette posed directly in front. A third type is the Amazon. It has a large crown, so that it sets well down on the head, and it is generally trimmed directly in front with a high fantasy.

THE MATERIALS OF THE NEW HATS

Beaver is the material above all others for hats. It is a veritable craze here. Velvet is, of course, still very popular, which is not surprising since no material is more flattering to the features and the hair, softening the first and bringing out whatever bright tones may be in the latter. While velvet has not the chic of beaver, it is much more becoming to certain complexions and types, and the woman who knows will be firm in her allegiance to the softer fabric.

Smart, too, are the combinations of velvet and white satin. Some of these carry a velvet band on the upper and lower edge of the brim. Hats smoothly covered with moire or faille are seen in innumerable shapes. On many of these a double band like that used on the velvet-and-white-satin hats is employed with excellent effect, but in this case the band trimming is of velvet, as it mitigates the somewhat severe effect of the silk, always a rather trying material when placed directly above the face.



A Carlier hat which in shape, material, trimming, and color fulfills the latest millinery pronunciamentos. It is of black moire in the new "canotier" shape with its straight brim rolled slightly at one side. Against the black plush facing of the under-brim is spread a huge white tulle quill; a string of gleaming jet balls, a valuable trimming when the outer side of the hat is of a dull fabric, encircles the crown

Hats of white plush, neither blocked nor full, but slightly draped, present a very different effect from the draped hats of last year. These plush shapes are extremely popular at this moment, but are hardly likely to run through the entire season.

HOW HATS ARE BEING TRIMMED

Aigrettes and bird of paradise feathers are to the fore. The latter are not arranged as usual in a long, natural sweep, but are pressed into new and unnatural shapes such as a question mark and the "setter's tail." But it is not so much the kind or shade of feathers that gives the really chic air to a hat of this autumn; it is rather the posing of them. They are arranged in most unique ways. One milliner trims a narrow-brimmed, black velvet toque with a spiral of feathers which she divides into two circles set side by side and fronting the other half of the ornament which curls naturally as it droops from the left rear of the brim. When decorating a wide-brimmed shape, she is quite likely to arrange a single aigrette at either side of the base of the crown and let it extend flatly over the edge of the broad brim.

PIEBALD QUILLS

Curious indeed is the effect of the new quills made one half of feathers and one half of velvet. There are other quills made of folds of white malines, which are particularly effective when placed flatly against the partially raised brim of a big black velvet hat.

White cock feathers are popular, as are also the band trimmings of feathers laid close on a foundation and usually finished with some sort of fantasy. These garnishings are considered smart for the smaller shapes. Countless are the novel and attractive trimmings in ribbons fashioned to represent quills or wings. These are usually placed flatly against the crown of the hat, to flare back from the center-front. Ribbons folded or wired are much used on street hats; to Georgette is the credit of this form of trimming due.

BUCKLES AS TRIMMINGS

An effort is being made to introduce large buckles as trimmings. First and smartest of these ornaments is the buckle of six or seven inches. It really is not a buckle as the term is generally understood, but a buckle-slide of dark gun-metal or brilliant black jet. This buckle made its début on a hat which came from Reboux and was ostentatiously launched at the mid-June race meets.

The leading colors for autumn hats are dark brown, taupe, black, white, dark blue and a shade the French call prune, which is really a deep, rich petunia. This lovely shade is often combined with dark blue.

THE AUTUMN VEILS

Patterned veilings in flower designs are the vogue—rosebuds outlined with a very fine thread, tulips, the wide-leafed pansy, and the French forget-me-not. Shadow effects are most used, but there are also exquisitely handsome veilings with the flowers hand-run in a thread slightly heavier than the mesh.

The accepted colors for veils are black, white for all-white hats, blues, and some browns. These latter naturally accompany the new brown shades in hats. The popularity of the blue veilings is due to the acknowledged becomingness of the blue shades. Delicate and novel are the fine white veilings with shadowy floral designs outlined in a black thread so fine as to be almost invisible.





PRIMARY SUCCESSES OF THE FRENCH MODISTES

ONE of Marcelle Demay's successes, shown in the upper drawing on this page, is an all-black velvet hat with the upper brim dropping over an under brim of black taffeta. The square crown is broadly banded with black velvet, which ends in a bow set at the center-back. This heads two black and white plumes which droop over the brim of the hat and fall almost to the right shoulder.

IN the hat sketched below, Marcelle Demay shows her new "turned-up-all-around" model. The broad brim of black velvet entirely conceals the flat crown, which at the right front partly supports a large bow of white satin under which the brim is pressed sharply backward. From the lower edges and from the center of the bow hang balls of crocheted silk—a novel touch in autumn hat trimmings.

CARLIER'S theatre bonnets have made themselves famous in seasons past, and those brought out this autumn are no less fascinating than were their predecessors. One charming model from this house is shown in the upper, left-hand drawing on the opposite page. Black velvet, plaited into a semi-peaked crown, is relieved by wing-like loops of palest pink velvet. Where the front of the narrow brim is caught back under the pink wings, appears a facing of pink velvet. From beneath the brim at the sides and back falls a trellised netting of jet that is draped to the shape of a cap, which covers the lower portion of the head as well as conceals the ears and the nape of the neck. A short fringe of beads borders this cap and makes a dainty, rippling frame for the features.

ONE of the trim little toques by Carlier is sketched opposite the motor bonnet. It is made in plum-colored velvet with a smoothly covered, oblong crown trimmed on either side with four quills of geranium-pink taffeta, heavily corded at the edges. The taffeta is folded into a narrow band across the front and held down at the sides with two disks of plum-colored velvet. It is an excellent example of what may be done with silk and velvet in two contrasting colors.

DELIGHTFULLY old-time and superlatively feminine is the Carlier motor bonnet in the lower, left-hand corner of page 21. The scoop shape of emerald panne velvet is covered with a black chiffon veil, fastened down at the sides with gold roses from which depend ball ends.

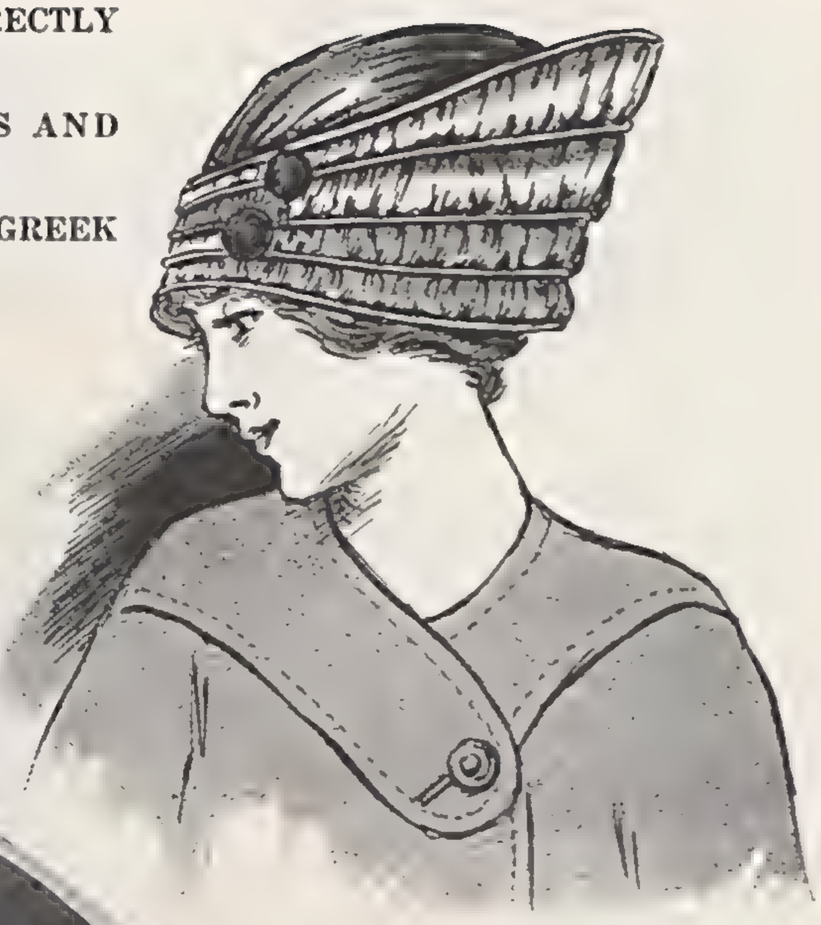
TWO wings made from inch-wide ribbon trim the Carlier walking hat opposite. The mannish shape of black beaver has a rather high and square crown, and against its sides flare the ribbon wing-and-breast effects. The ribbon is wired in the center, and to give the effect of the short breast feathers, it is laid in overlapping bits cut with rounded corners. One of these wings is of white satin ribbon, and the other of black taffeta.

THE small black velvet turban illustrated in the middle of the page is indicative of a new trend in shapes. Instead of last season's large crown that set low on the head, this crown is small and fits closely, almost like a skull cap. The white breast which trims this particular model from Julius Smolin is attractively drawn through a circular velvet buckle, dotted with white silk buttons.



THE SMALL HATS DESIGNED BY CARLIER DIRECTLY INTERPRET THE CLASSICAL GREEK LINES AND ALSO THE DIRECTOIRE ADAPTATIONS OF THE GREEK











A TRIUMPH in line is the Lewis model drawn at the top of this page. This all-black beaver hat is one of the moderately sized shapes that make so strong an appeal to the well-dressed woman. The gracefully rounded crown is rather large, and the brim at the left side turns up boldly and tapers gradually across the front and back toward the slightly depressed right side. The upstanding paradise is pressed into one of the new shapes, narrow at the base and extending at the middle into a full and graceful curl, much resembling a question mark.

CARLIER, the creator of the hat below that just described, undoubtedly drew his inspiration for it from a classical model. The crown of magenta velvet is gathered into the shape of a Greek chignon, and the velvet band, that so much resembles a helmet front, is embroidered in blue, green, and yellow wool, interspersed with dots in bright vermillion. This toque has a large head-size and sets so low over the head that only a fine line of the hair is visible.

THE made hats of this autumn are remarkable for the fineness of their workmanship. Trimmed sparingly as they are, the seams are of necessity much in evidence, and so the milliners are concealing them under cordings, fine or heavy, in the same or harmonizing tones. Such a hat is shown in the upper, left-hand corner of the opposite page. It is a Georgette model, shown by Aitken, developed in black velvet with a black satin crown. Almost directly in front rise ostrich feathers shading from ivory to deep sulphur tones.

THE Knox model opposite is a charming example of the pronouncedly rolled brim. The beauty of the shape needs no further adornment than a graceful white bird of paradise rising from the front.

IN the circular drawing is shown a model by Jane, in which are combined black beaver, black faille, and black velvet. The crown of beaver is encircled by a band and a bow of black faille, and extending from under the bow at the left front are two black paradise feathers which, slender at their base, widen gradually into fluffy ends. The black velvet facing of the brim, upturned sharply on the left side, makes the hat exceedingly becoming to both features and hair.

A SNUGLY fitting little Regina toque with an unusual facing is shown to the left below the circular drawing. This facing consists of an encircling white breast marked with black. From the prelate crown of black velvet, corded with black satin, is projected a white feather cockade.

OPPOSITE is a Cné model that, because of the serviceable materials of which it is made, is practical for bad weather as well as for good. A heavy black silk braid closely bands the turned-up brim of the dark green velvet shape, and forms the round ornament at the side front. From this rises a cockade formed of several thicknesses of wired black net, further strengthened by edgings of the black braid.

A SHAPE that droops on either side of the face and turns up in back is demurely becoming to certain faces. Such a hat is shown in the lower, left-hand corner of page 23. This Castle model is of black velvet, looped about the brim with old-gold, picot-edged grosgrain ribbon which terminates in back with a bow. Small bunches of silk fruit in pompadour colorings nestle among the ribbon folds. The softness of the drooping brim is accentuated by a plaited, white lace frill which, attached to the under brim, charmingly frames the face.

A DELIGHTFUL bonnet shape of black velvet that follows closely the contours of the head is sketched in the lower, right-hand corner. Free, sweeping lines are obtained by the excellent posing of the great white wings. This model is shown by Castle.















FACT AND FANCY IN MILLINERY—THE SMART PRACTICALITY OF NEW TAILORED HATS AND THE CHARMING GRACE OF MORE FORMAL MODELS



Taupe, one of the favored autumn shades, is the prevailing tone of this velvet Regina hat, banded about the crown with shirred moire through which are thrust two taupe-and-white quills



White felt, so becoming to the young face, is used for this hat from Burgesser. A piping of black velvet and a pompon and fancy of black-and-white cut ostrich form an exceedingly effective contrast



An autumn variation of the "chapeau Niniche" which caused a flutter when first seen at the Paris races this summer. This Georgette model, shown by Joseph, is of black velvet, white satin lined, with a draped, white ostrich plume starting from a black satin bow posed on the right of the flat brim



Over a crown of pompadour brocaded silk and a brim of black velvet, curling, black ostrich feathers are draped. Directly in front, on top of the brim, lies a fruit cluster in which the crown colorings are introduced. From Castle



The continental shape is again returning to favor. On two of the three sides of this black velvet, Burgesser model are placed large tailored bows of Empire green grosgrain



An all-blue velvet hat in the well-liked Georgette sailor shape imported by Koch. Around the crown runs a blue ottoman silk bow which is tied on the side



The long side line of this black velvet, French model is further accentuated by the backward sweeping of the straight, stiff black osprey feathers



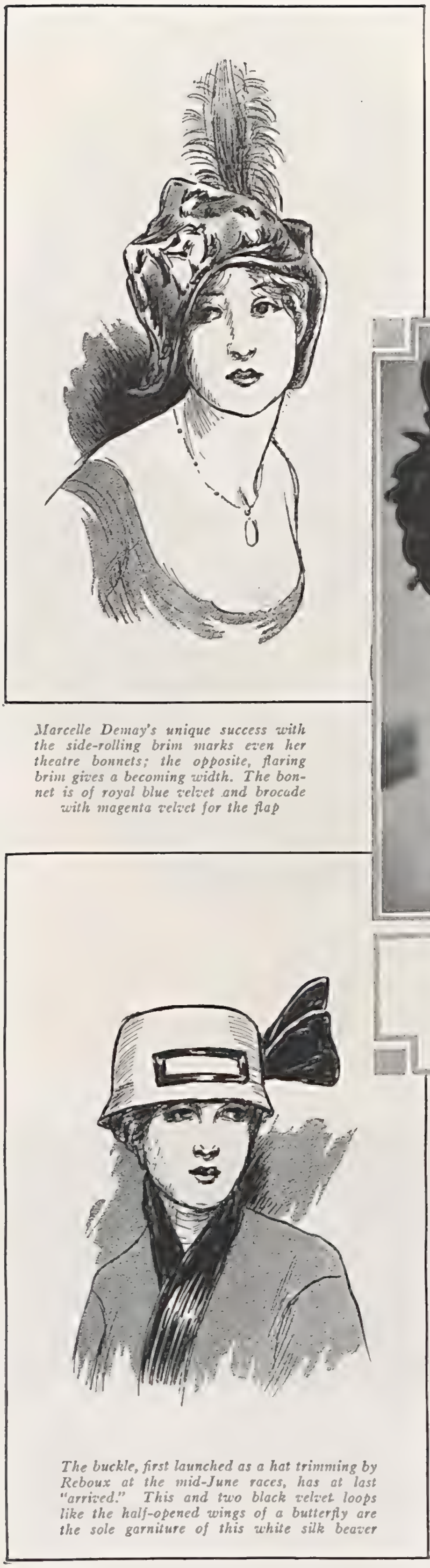
A rather unusual combination of severe white wings and curling ostrich fringe. The black velvet shape, turning abruptly back from the face at one side, is a distinct feature in new millinery modes. This model is displayed by Julius Smolin



Georgette staunchly clings to the rolling sailor shape, but here it is smaller, so small, in fact, that it much resembles the headgear of the toreador. It is made of blue velvet, banded and bowed with blue satin. From Koch



A still smaller Georgette model, imported by Gerhardt, with tightly fitting crown and deeply turned-up brim, especially suited to the small face. In the back, two great white wings spread at a striking angle



Marcelle Demay's unique success with the side-rolling brim marks even her theatre bonnets; the opposite, flaring brim gives a becoming width. The bonnet is of royal blue velvet and brocade with magenta velvet for the flap



The rolling brim of this black silk beaver hat from Gage gives it even more the form of a boat than when the long side lines are flat. A large jet buckle and a mass of natural cock feathers show the French influence



"Outre-mer" it is called, probably because it is so English—one of those snug shapes Frenchwomen affect for rainy days; the crown, falling sharply to a low brim, is trimmed with a bird and cock feathers. From Alphonsine

The buckle, first launched as a hat trimming by Reboux at the mid-June races, has at last "arrived." This and two black velvet loops like the half-opened wings of a butterfly are the sole garniture of this white silk beaver

PARIS HAS SPOKEN: THE SMALL HAT SHALL BE DIMINUTIVE, AND ITS TRIMMINGS PROPORTIONATE



A swirling mass of white cock feathers, extremely popular in this season of oddly contorted fantasies, is placed low to the left of this black velvet hat, the better to balance the sidewise posing on the head that Lewis intended



A perfectly proportioned black velvet picture hat which shows at its loveliest the new season's prominent length of line. This line is further extended by the placing of the curled, white ostrich feathers. This model is shown by Joseph



Even the sailor shape becomes oval in accordance with the prevailing fancy for long lines. This Julius Smolin model is covered with green, shot taffeta, faced with black cut plush, against which spread wings of green, white, and black



A high crown of black velvet bordered with baby lamb makes an unusual but practical bonnet for motoring. Model designed by Alphonsine

THE TAILORED HATS FOR AUTUMN ARE SMALL AND CLOSE AND WARM, FOR THE SMART SHAPES ARE MADE UP IN PLIABLE VELOUR, BEAVER AND VELVET, TO FOLLOW THE CONTOUR OF THE HEAD



White ottoman ribbon is peculiarly adapted to the tailored hat. Here it is used in a wide plaited bow on a black velvet Dobbs model

An exaggerated length of line is given to this white feather toque by the placing of the black wings. This model is shown by Dobbs

An unusually smart shape for a collapsible motor hat, made of white felt braid lined with shirred black taffeta. A green and white wing and cabochon are the sole trimmings. From Dobbs

A split-brimmed Phipps hat of white plush faced with black velvet. High loops of white ottoman ribbon are posed on the right side

A Phipps shape of black silk beaver, faced and banded with black cut plush. Directly in front spreads a green and black feather fancy



This attractive costume for ear'y autumn shows a plain skirt of plum satin, a coat of plum, satin-striped faille touched with mauve in collar and cuffs, and an immense, boat-shaped, black velvet hat, still further elongated by the arrangement of its shaded-plum osprey feathers



Demauge presents a plush-draped, rolling "canotier" shape, the crown of which is swathed with a moleskin band and bow used as a fastening for the meagre gray osprey which fa'ls from the right side



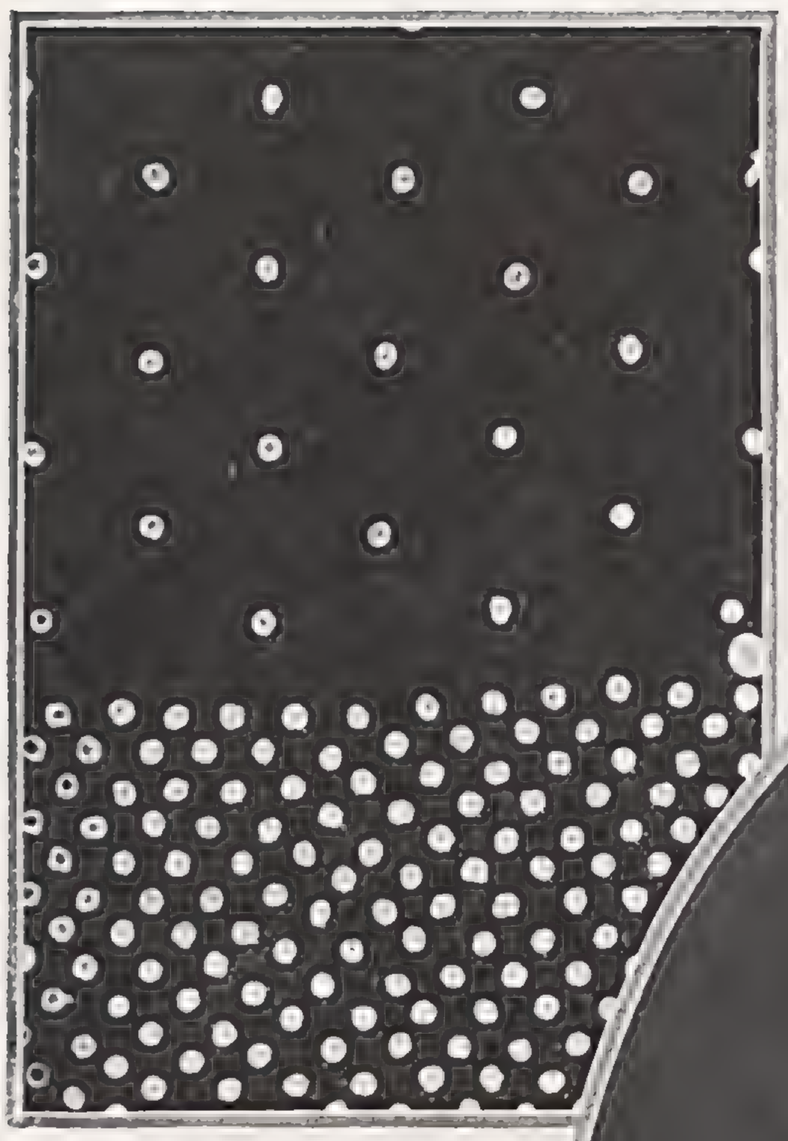
Around the brim of a small black velvet sailor runs a flat band of a French aigrette trimming, and a high cockade of the aigrette rises in front from beneath a prim bow of black moire. From Joseph



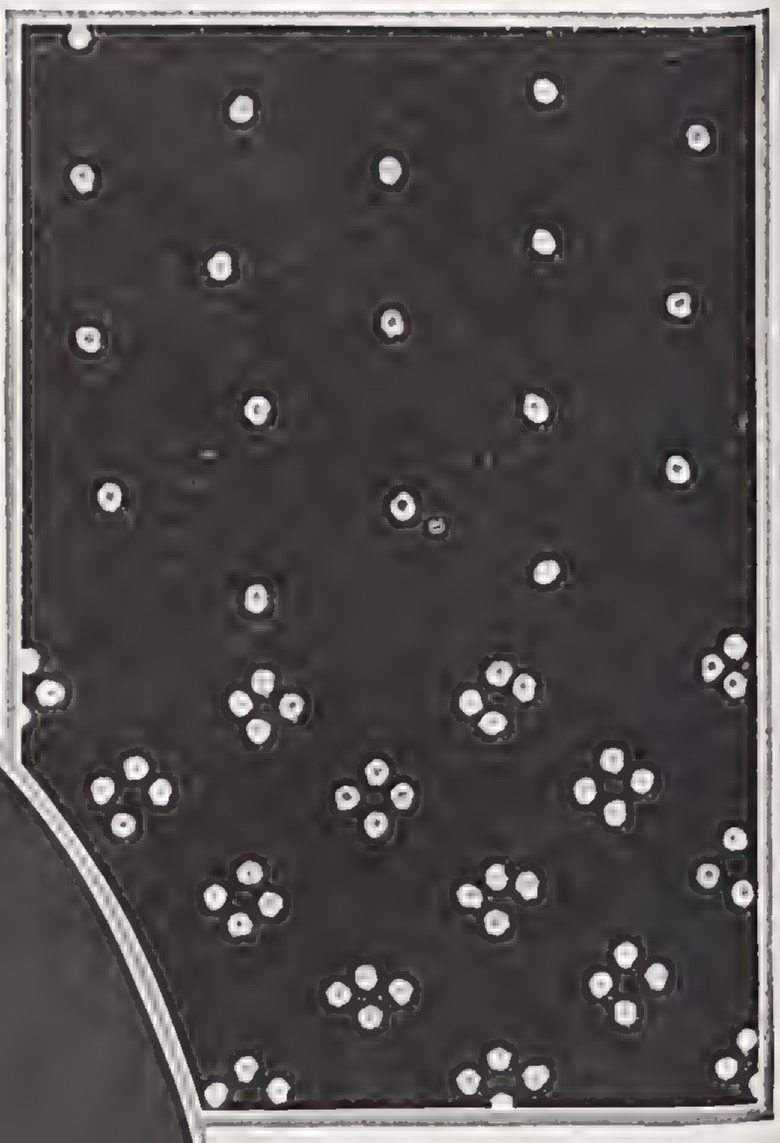
The shoulder draping of this pink chiffon wrap, patterned in tiny black jet beads and edged with marabout, is cleverly managed to suggest armholes. From Wanamaker

THE BORDER AND MAGPIE EFFECTS ARE THE LATEST VEIL NOVELTIES—A FRENCH BONNET EMBODYING THE ELEMENTS OF MILLINERY BECOMINGNESS

VEILS FROM AITKEN



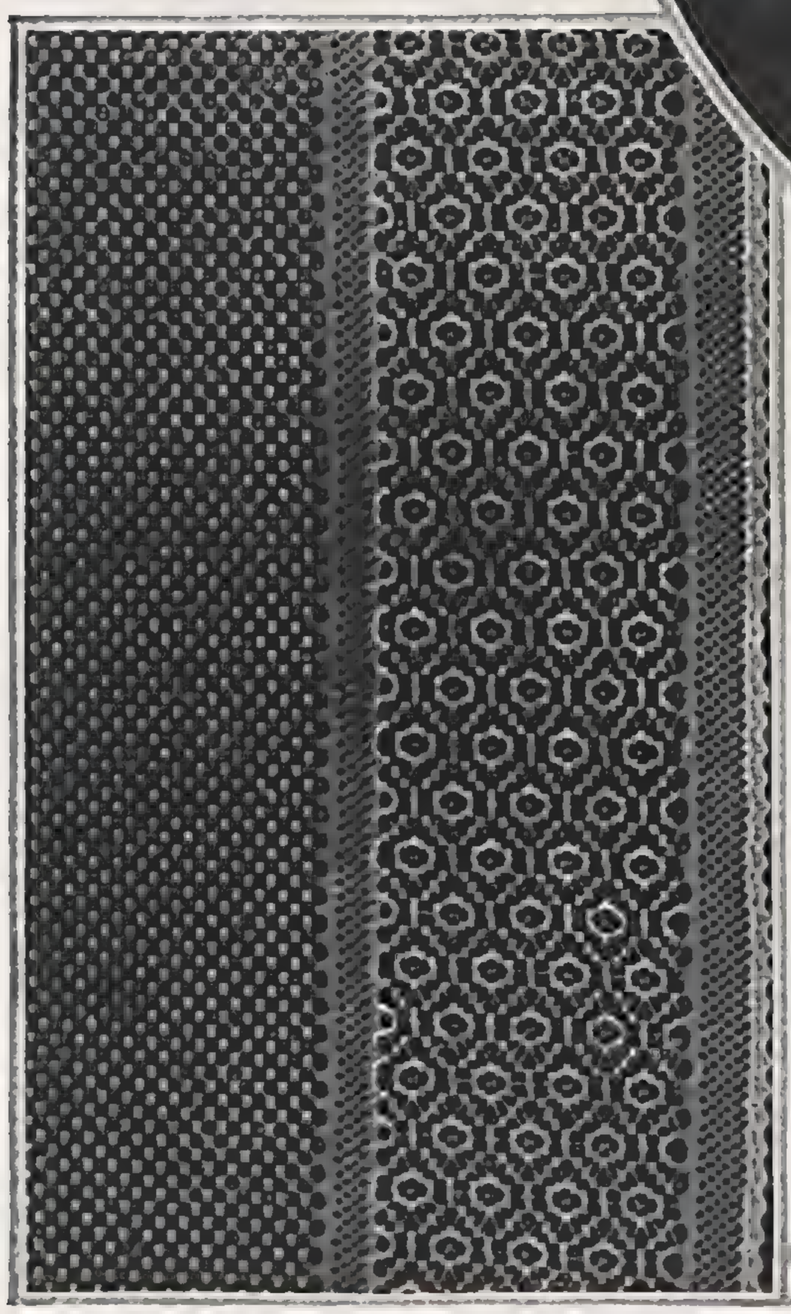
In the new mesh veils by the yard, the dots are arranged to form a border



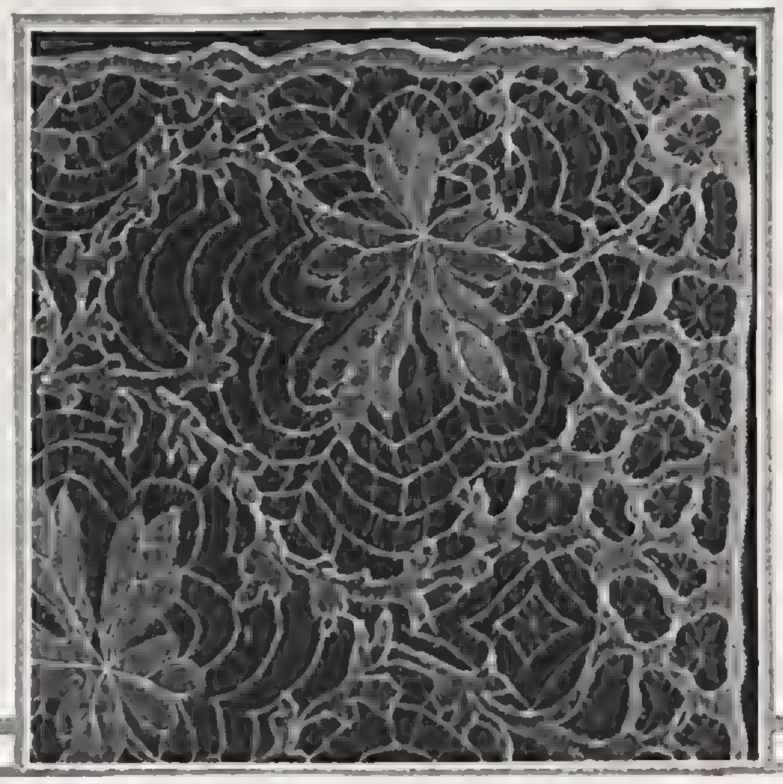
Another of the bordered veilings with chenille dots on a fine mesh background



Becoming French bonnet of blue velvet swathed in blue tulle, with a cluster of pink roses balanced by a ribbon rosette, from which depend long strings



The omnipresent border as it is adopted on a veil by the yard of silk shadow net



Chantilly, in varied filmy patterns, is the favored lace this year for made veils



A border of malines, top and bottom, prevents the fine thread veil from stretching



This season plumage is set at as many angles as there are points to a compass. In this instance, Jane has placed two black aigrettes almost at right angles against a black velvet crown which rounds above a sweeping brim of black silk beaver





The black aigrettes are laid flat to widen what is already a very wide brim of black velvet. Double folds of black satin around the crown and brim afford a simple finish to this smart model from Lewis

Above a skirt of plum-colored satin, draped Amazon fashion, is a charming blouse of pale mauve satin, quite plain except for the shadow lace revers and the novel inset from cuff to elbow of double folds of plum-colored chiffon







The liberty cap, that ominous emblem of the French Revolution, is the inspiration for this quaint Carlier theatre bonnet. Turquoise blue velvet is fringed with pearls and gold beads, and headed with gold passementerie, which also crosses the crown and supports a beaded cabochon



Lewis uses the ubiquitous black moire ribbon to edge and band this slightly boat-shaped hat of black velvet, further lengthened by the extending white French aigrette. Imported by Joseph



Camille Roger presents this stiff-brimmed, black silk beaver, banded about the crown with white satin. The terminating bow at the back is balanced in front by a quivering aigrette of white spun glass that rises from a colored bead ornament

A Lewis interpretation of the much discussed lace hat. It is made entirely of a black lace scarf, bordered with sable. The butterfly bow of gold metal lace is caught with a sable tuft in which is rooted black bird of paradise feathers



PROCLAMATIONS OF FASHION'S HERALD

Authoritative Reports from Paris of New and Brilliant Colors, Materials of Surpassing Richness, and Changes in the Silhouette, Are the Harbingers of What Is to Be

THE gorgeous colors which are being used this autumn were inspired by the Russian Ballet. And it is undoubtedly true that the strong, rich coloring of the scenery and costumes from the clever brush of Léon Bakst made a deep impression on the feminine mind, and therefore on fashions.

Close on the heels of the *Ballets Russes,* followed a series of oriental fêtes given by prominent Parisiennes. Those arranged by the marquise de Chabrillan and the marquise de Clermont-Tonnerre were costumed by Paquin—even the men's dress, which certainly was an innovation.

TOLD AT THE COUTURIERS

Paris is using Egyptian reds, strong violet-blues, and quantities of rich brocades. For tailored suits that exquisitely soft material known as velours de laine is much fancied. Most of the couturiers continue to combine coats of one color with skirts of another. Short-haired furs, such as ermine, moleskin, chinchilla, breitschwanz and sealskin, play an important part in the autumn models. And here one notices the extravagant yet telling use of fur with lace, chiffon, marquisette, and other diaphanous materials.

Premet is showing much draped skirts, though they are not perceptibly wider at the heels, and when one remembers the graceful silhouette of her shapely pannier skirt of last spring, one can vouch for the success of her draped skirt.

Paul Poiret is producing, for his early autumn foreign trade, short plaited skirts attached to velvet yokes, which deepen in front to form a tablier. The skirts are side-plaited and pressed flat as they were many seasons ago; in fact the skirt seems an exact reproduction from the past.

THE DEFINED WAIST-LINE REAPPEARS

With the advent of the pannier came the necessity of the coat with flaring tails. For, in order really to show the pannier, coats must not come below the waist-line in front, must not cover the hips, and must have spreading tails. Hence the jacket with the Eton front, the flaring cutaway, and the Directoire coat. And how could coat tails flare unless the body of the coat curved in at the waist-line?

Therefore the birth of a frock such as illustrated on this page. The narrow skirt of black satin is in no way different from a hundred others that are cut with an overlapping front seam. But the coat-like waist of gray satin is decidedly original, and bears the unmistakable mark of a prominent couturier in the Place Vendôme. The many-seamed back fits quite snugly at the slender waist-line, below which the seams flare abruptly. The lower edges are hemmed up onto the chiffon lining to give a pannier-like air to the skirt. The wide cuffs, and the collar and the revers with the usual net frill, are of black satin to match the skirt.

With this unusual costume was worn a very full neck ruche of black tulle and a sealskin muff, that did not look out of place, as furs have been worn all summer. The small, close-fitting hat of white satin had a sharply turned-back brim, indented in front and faced with black; a stiff, bushy aigrette was posed in the middle of the back.



The pannier necessitates flaring coat-tails, and these in turn demand a curved waist-line. Therefore this new silhouette

Another costume of black satin, quite as chic as this, shows long, straight lines and a smart waistcoat of corduroy.

THE RÔLE OF THE WAISTCOAT

The straight skirt, as seen in the drawing in the upper, right-hand corner of page 34, is quite narrow, and the left side is slightly draped under the middle-back seam. The coat, with its rolling revers, opens very wide to show a shapely waistcoat of white corduroy, with an oddly fitted basque. The buttons are of the corduroy. The lower edges of the coat are weighted, and it hangs quite straight, except for the slight curve of the side seams.

Waistcoats, it seems, both plain and fancy, are to play an important rôle in the early fall models. Rodier, for instance, is showing many attractive materials that are woven expressly for these masculine adjuncts.

A novelty which promises great success and which runs the gamut of materials from the heaviest of cloths to the daintiest chiffons, is that of dark colored, raised bars or stripes, closely set on lighter colored backgrounds.

"Bob-Marie," who is using quantities of rich silks in exclusive designs from the ateliers of Labbey, Bianchini, and Coudurier Fructus, is making the loveliest frocks of changeable velvet which on close examination proves to be pin stripes of black uncut velvet on a silk background which is finely striped in colors. She is using wonderful, corded pompadour silks, which are interwoven so cleverly with black that the effect is of the material being veiled with black chiffon. "Bob-Marie" is also utilizing the daintiest of white chiffon and velvet brocades for her afternoon dresses, and is making very smart frocks of a heavy, soft plush, which suggests fur.

BOW-CAUGHT DRAPERIES

In her salons, I saw the charming negligée, sketched in the upper, left-hand corner on page 34, which was just being finished for a well known young American matron. It is of palest pink satin and trails slightly on the floor. A fichu-like drapery of Malines de Calais crosses the shoulders and falls to the knees in front; in the back it is drawn to a deep point under a four-looped bow of pink satin. Similar bows mark the high waist-line in the front and back. The short lace sleeves are edged with puffs and frills of lace.

AT LAST THE FITTED WAIST

Different couturiers have suggested the fitted waist, but it has remained for Béchoff-David to return to us this old style. This is shown in the upper middle drawing. A shirt bosom front made of alternate stripes of lace and embroidered linen ends at the curve of the bust, and the edge is outlined with an upward turning piece of embroidery which crosses the shoulders and extends to the waist-line in the back. Below the bosom the natural fullness of the waist is taken up by means of a single seam directly in front. Like the other seams in the waist it is joined by a narrow, hemstitched entredeux. Though small fancy buttons decorate the shirt front, the waist really fastens invisibly in the back, and the collar crosses the left shoulder and fastens at the simulated opening.

TUNICS A LA MODE

Two charming casino frocks are sketched at the bottom of page 34. The Beer model on the left is made of white crêpe de Chine, and the underskirt is plaited in small, unstitched box plaits which are held in place by invisible tapes. The original tunic, which is slightly fulled at the waist-line in the back, fastens in front under a small bow of the crêpe de Chine, from whence the upper corners fall in fluttering ends. Cords of crêpe de Chine outline the seams in the corsage. Pendent buttons of ivory, encircled by hoops of jet, trim the front of the corsage and skirt, and plaited frills of



"Bob-Marie" has achieved a charming negligée by the arrangement of the bow-caught drapery



It has remained for Béchoff-David to return to us the long-absent, fitted waist



This shapely waistcoat of white corduroy announces the coming popularity of a masculine adjunct



Two charming casino frocks, one with an originally draped tunic over a plaited skirt, the other remarkable for the severity of its fitted corsage

black tulle adorn the neck and wrists. With this is worn a large hat of black velvet faced with white chiffon and trimmed with a large, full, black aigrette.

The dainty frock of lace and chiffon at the right shows new modish lines in its snug-fitting corsage and tight sleeves. Over a skirt composed of two thicknesses of white chiffon is hung a draped tunic of white Malines lace. The corsage of black Chantilly, over a lining of fine white tulle, is elongated in the back into a pointed panel which almost touches the hem of the skirt. The high waist is outlined by a wisp of black tulle which ends in the back under a tulle bow held by a strass buckle. A similar bow and buckle is placed where the panel of Chantilly crosses the lower edge of the white lace tunic. The tight sleeves have unusual, downward flaring cuffs of black chiffon.

With this elaborate frock is worn a small, close-fitting turban of black velvet, with two large loops of velvet drawn through a gun-metal buckle placed squarely in front. These tiny turbans in somber colors are very becoming to most faces, especially with the present style of dressing the hair, which makes the head look very small.

THE MILLINERY FUTURE

Since the furore of last winter for the shirred taffeta hat, which, by the way, was as short-lived as the taffeta frock, modistes seem to have gone quite mad over the hats of tulle, velvet, or satin. A great deal of short-haired fur is being used and this is not draped about the hat, but fitted to the brim without a wrinkle. Plush will also be very popular as a hat covering, and manufacturers are selling it for that purpose, but at best it is only a substitute for fur and will not be largely used by fastidious women. Though not distinctly new, the small hat of white satin with white satin cords that mark the seams and a narrow rolling brim of black velvet, is still very chic.

Monna Canda, who quite recently opened salons within a stone's throw of the rue de la Paix, is showing some extremely attractive millinery. The prevailing note is white and black, and she uses a very soft material which goes by the name of *velours d'été* and closely resembles uncut velvet. Parry uses this same material for frocks.

VEILING PARIS

It was my privilege to see a very complete assortment of veils *chez* Gaillot-Guinot, who furnish such well known modistes as Talbot, Reboux, Georgette, Maria Guy, and scores of others on both sides of the Atlantic. With such a variety of attractive designs from which to choose, it is not surprising that the modiste is always able to produce just the right veil for each customer.

Chenille dots are *à la mode*, and Reboux is using quantities of dark blue mesh sprinkled with tiny dots of black

chenille. Another of great beauty shows black chenille dots on fine, flesh-colored threads. A white mesh which is so delicate as to be almost invisible when placed against the cheek, has sprawling flowers traced upon it in black. Some of the mesh veils have closely woven, straight edged borders that are about three inches wide. A black veil bordered in blue, and a filmy cobweb of white with a woven border of black, or a white border with pale colors, are very smart. Others are of thin lace, embroidered in a fine flower design outlined with metal threads. The glint of gold embroidered on pale tan, and of silver on gray lace, is wholly charming.

A great many veils are worn just to the point of the nose, but these are always a mere cobweb and the nose is of necessity pretty, and the mouth, too. This is a style for youth; the older woman prefers the longer veil, bordered more or less richly. This border is sometimes very narrow at the chin in front, curves gracefully to widen at the sides, and so improves the outline of the face.

PLAIN SILKS ARE OBSOLETE

In variety of color and design, the new silks surpass anything that we have had for years, yet one can hardly imagine that the well-dressed woman will forsake black and white, which is at once so chic and so universally becoming. Rodier has supplied Poiret, Paquin, Bongard, and Bernard with quantities of gorgeous materials and colored embroideries. Callot has selected from Gaillot-Guinot, charmeuse in brilliant colors and expensive brocades. Among the colors that Paquin is using I noticed some moire in a vivid green-blue, called *vert canard,* and at Bianchini's, I saw quantities of moire lined with bright colored satin stripes. Charmeuse is the only silk that is quite plain. Everything from plush to chiffon that is not brocaded or *faconné* is striped or painted. Modish colors are amber, the creamy shade of the linden flower, khaki, chestnut, old red, cerise, Egyptian red, blues in Chinese, Nattier, and violet tones, Empire green, and many shades of taupe.

Taffeta, plaided in dark shades of blue and green, is worn to a considerable extent by smart women in Paris. It is still very exclusive, but next year will probably see an immense demand for it. Black chiffon is also plaided in large squares and it will appear as a novelty among materials for evening wear.

DEVELOPED IN THE NEW COLORS

A stunning frock of chestnut-colored moire is shown on the left of the two figures on this page. The skirt has a shaped tablier front, that hangs loose from waist-line to knee, where it is fastened to the skirt with moire buttons. The long-tailed coat has a double cape collar of moire and closes in front with a single button. Upstanding, black ostrich feathers are posed in the front of the hat of chestnut-colored velvet.

The frock on the right shows a combination of Venise lace and violet-blue chiffon that is rendered striking by the arrangement of a broad band of black satin which forms a hood in the back and is drawn across the shoulders to the waist-line in front, where the two sides meet under a stiff bow. From the waist-line the bands are drawn to the heels where they cross and form short trains. The demurely crossed chemisette is of white tulle. From the under side of the rolling brim of the violet-blue velvet hat projects a small white aigrette.

DAY-TIME WRAPS

The newest of the long coats are circular; several show the plain circular cut of a generation ago with the addition of a flat collar, which, short and round in front, deepens to the waist-line at the back. On others the lower, circular part is slightly gathered to a deep, round yoke, and the joining is covered by a plaited ruche.

At the end of the racing season, I one day noticed the Countess Greffulhe wrapped in a large Byzantine manteau of thick, soft, black charmeuse. The shoulders were draped with a large collar of white satin. The coat, left gracefully open, showed a part of the corsage with red roses fastened at the left side.

Carelessly, gracefully, as always, Countess de Castajé wore a long, circular cape finished with a cape collar shaped in two sharp points which fell far below the waist-line. This important adjunct to the cloak was faced with beautiful, creamy, embroidered Indian crêpe—quite obviously a part of a fine old crêpe shawl. This beautiful cloak was of soft black satin lined with shirred chiffon which matched the embroidered crêpe.

In contrast to these voluminous wraps were others cut on the long, straight lines of a sacque which quite as emphatically represented the last word in fashions. The back was comfortably broad, the shoulders short enough to give a square-shouldered outline, and the straight, loose, coat sleeves, set in under a flat, stitched seam, were given an easy armhole by an elongated line underneath. There were hip pockets on this youthful, mannish garment and another like it revealed, when thrown open, flat inside pockets.

A young Englishwoman wore a raglan overcoat which might have been made to the order of a male member of her family. With it she wore a bee-hive hat of white moire silk trimmed with a bow of black velvet ribbon made with flaring, sharply pointed ends.

At Béchoff-David the first forerunners of the fall models in tailor suits show much use of braid and heavy serge. The coats reach about to the knees and the skirts seem to indicate that the defined waist-line, which tried to force its way early last spring, will be brought forward as a feature of the autumn styles. The newest skirts, while still scant at the bottom, are made with three, close-fitting, circular ruffles with a panel back such as was worn a year ago, save that instead of the panel hanging free, it is sewed to the foundation to within four inches of the bottom.

Other suits seen at this same house are made up in double-faced ratine and velours de laine, with short coats reaching only to a little below the hips, that have straight backs and loose, double-breasted fronts, greatly resembling a small boy's pea jacket.

The edges of the plain coats are frequently bound with black silk braid. Velvet collars, happily, are seen on most of these models, for nothing is more becoming, and these likewise are bound with the silk braid. Plush of a very heavy nap is replacing velvet for the more elegant costumes, and fur figures largely as a trimming on all the models, plain and elaborate.

E. G.



A costume that suggests the early XVIIIth century, man's redingote, with its cape collars, postilion back, and simulated pockets

On a gown of chiffon and lace is used a sash that performs, outside of its accepted function, the duties of hood and train



The bouffant effect used so charmingly in silks is now effectively applied to fur. In this sleeveless evening wrap, plain ermine is puffed over bands of seal. The black velvet marquise hat, trimmed with ostrich feathers, is from Dunlap

Moleskin, because of its pliability, will be a favored fur this winter. Here it is shaped into an old-fashioned cape stole with a scarf of ermine. The taupe velvet hat with its shaded taupe feathers is a Georgette model shown by Gerhardt

A cape of moleskin shirred on to a yoke of trimmed ermine, from the back point of which depends a long, taupe silk tassel. The muff repeats the same trimming motif. The white-plumed black picture hat is imported by Gerhardt

ADVANCE MODELS OF SMART PELTRY WHICH FORECAST

WHAT WILL BE FASHIONABLE IN FURS THIS WINTER

Models of Furs from Kohn & Baer

AS SEEN *by* HIM

The Passing Summer Season, Marked By No Conspicuous Novelty, Has Been Simple, Dignified and Enjoyable

JUST as the hands of the clock go around, so do the seasons merge into one another. No sooner do we make our summer plans, and settle at Newport, Bar Harbor, the North Shore, in the mountains or the forests, than the signal sounds, the bugle blows, and off we fly again to some other place. And yet, I rather think our English cousins flit about more than we do. At least we do not have only one week at our yachting station, as they have at Cowes, and the New York season is longer than in London. Perhaps this may be on account of our magnificent distances, and because we do not live on a tight little island or a bit of the Continent; but it is certain that we have only a few decided changes of *venue* in our own cycle. However, the close of the Newport season already impends. Sensible people will not follow the crowd, knowing that September is a delightful month at the seaside and that Rhode Island is best after October is well ushered in. But there are those who migrate hither and yon with the traditional regularity of birds. Labor Day passes, and the Rubicon must be crossed. The seaside hotels all close, and many people shut up their villas and cottages from Bar Harbor to Cape May.

NEW YORKERS AS COUNTRY SQUIRES

Once upon a time, New Yorkers made the year a pilgrimage, and followed one another like so many sheep. September was the Lenox month. Then followed Hot Springs, and the environs of the great cities, where people have semi-country, semi-suburban houses. Town came into its own for the Horse Show. But now, fortunately, everybody does as he or she pleases, or as the special time of the year may invite. Year by year, Long Island grows more attractive. The North Shore—always a favorite locality with me—is becoming amazingly like the English countryside, and I am struggling with the intention of parting with Hillsley and settling in this new hunting "shire." It is more convenient to town, and the climate is better suited to a permanent residence. There are also localities on the Hudson which are still most attractive, especially the Scarborough and Briarcliff district. Some of the Long Island houses on the North Shore remained open all summer, and even as near as Great Neck Mrs. Bramhall Gilbert stayed through July at her home, and other places were occupied all through that country. The three gorgeous gardens of Mrs. Gilbert, Mrs. Satterwhite, and Mrs. Brokaw, sunken and filled with glorious blooms, are quite in keeping with the spectacular effect of Martin Hall and the Gilbert residence, lying practically side by side and quite visible from the highway.

BAR HARBOR IS CHANGING

A short trip to Bar Harbor in July revealed a number of empty cottages, and the old hotel element, once so prominent, has disappeared. The discoverers of Bar Harbor robbed it of one of its chief charms—its simplicity. It is impossible to make it another Newport. It is too far from a great center. Philadelphia and Boston prevail, with a good smattering of diplomatists and ambassadors. But many of these took flight early in the summer, and when the Baroness von Hengelmüller sailed a month earlier than she had planned, there was consternation. The Baroness has a young daughter, a charming child, who has become a thorough American, caring only for American friends, American customs and recreations. As the Baroness is a very great lady in her own land, there is no doubt that matrimonial plans are arranged beforehand for this young girl. American influence will be hardly appreciated at the court of Austria-Hungary.

SAVING A DULL SEASON

Europeans of a certain caste always enjoy our society, and it is only the second grade of the middle class which criticises us. We have our faults. We have been spectacular and lavish and a little vulgar in our display of wealth, but the years show that we are overcoming ourselves. I still find a certain pleasure and a peculiar charm in reading fervid over-descriptions of life at such places as Newport. I take that community as an example because it is still *facile princeps* in all these wonderful tales. Newport is always dull in July, from the viewpoint of a constant round of entertaining, but people enjoy themselves all the more. The place is broken up into little sets which are only amalgamated when a general ball or fête is given, and this is rarely before the middle of August. Many of the owners of the "palaces" are tired of these splendid establishments, but they must open them once in a while. It is a secret of Punchinello that half of them are now for sale. And yet, Newport hostesses feel, now and then, that they must do something to change a comparatively dull season into a lively one. For instance, Mrs. Stuyvesant Fish, always original, has been giving jolly dances and dinners with the *pièces de résistence*—if one may speak of them in the plural—viands most appropriate to the month and environment. The otherwise humble clam, the soft-shell crab, the lobster, green corn and watermelon have flourished at these entertainments. The *divertissements* for the amusement of guests have been likewise in keeping, and the decorations have been simple—frequently field flowers or blooms of the month.

On the North Shore, with President Taft as the central figure, the routine was about the same, except that the entertaining was less elaborate. Here and there, some quieter resort offered a variation, where everyone knew everyone else, and life in the open was interrupted only by a dance or two and a few dinners and luncheons. Mothers with débutante daughters feared Newport, and only four were there this summer. There was a horse show at nearly all the resorts, and this affair was usually the crowning event of the season. There was the luxurious camp life of the Adirondacks, with regattas on the lakes. When all possible subjects of general entertainment were exhausted, there was always a "society baseball match"—a pretty fair proof of ennui at any watering-place. Baseball games on this side can never take the place of cricket in England—the game is too difficult, too severe, to be indulged in at short notice by elderly, butter-fingered amateurs.

CONSUMMATUM EST

In brief, we have had a quiet, dignified summer. The writers of sensations have exhausted their little stock of imaginative events and have won, from me at least, their tribute of a smile. What few displays were not in accordance with the tenets of good taste took the almost innocuous form of over-decorating, over-dressing and over-extravagance. Perhaps the present awakening of laudable ambitions is most clearly seen in our young women who have married abroad and who have visited us this summer. Assured of their positions, they seem delightfully simple, democratic, and devoid of snobbery.



Miss Helen Squires, daughter of the late Hon. Herbert Squires of London, whose engagement to Mr. Richard Lounsbery has been announced

Photograph by Marceau

Mrs. H. Bramhall Gilbert has announced the engagement of her daughter, Miss Lilla Gilbert, to Mr. Howard Price Renshaw of Troy, N. Y.

The VALUE *of* INDIVIDUAL EFFORT

IN this day of organization we are apt to believe that only combined effort can bring about results. We underrate the power of the social unit. Many people organized into a compact body, united by a strong *esprit de corps* and on one purpose bent, can remove mountains, but where no such organization exists or where it is impossible for an individual to work with it, miracles can be performed by individual effort. Nor is legislation the only means of bringing about reform.

THERE is the case of the woman who, four years ago, initiated a new philanthropy. Her profession brought her in touch with a great many young girls, who having no healthy amusements for their leisure hours, had fallen into the power of conscienceless amusement purveyors. In a short four years she has worked a wonderful change for the better in the condition of these girls, though the old, vicious amusements were backed by powerful commercial interests rated as respectable and officered by reputable citizens.

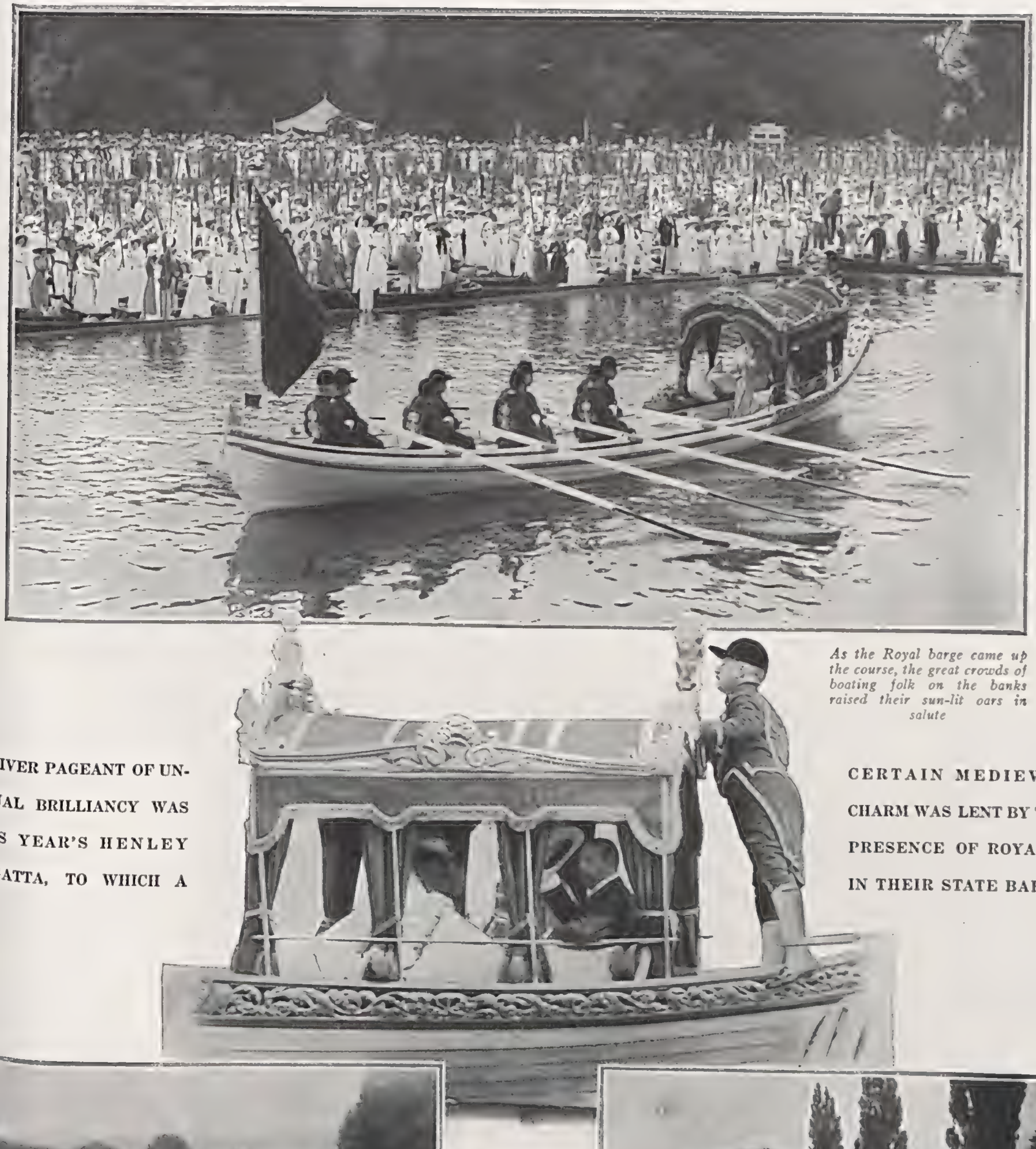
THEN there is the man who, after looking upon the dry rottenness of the coast villages of down East, conceived the idea that seaweed might be turned to commercial value, and then set about to prove it. A good trade started up, and now these villages prosper and wax fat on this unique commerce.

A TEACHER in the South, much interested in the agricultural instruction imparted to boys under the direction of the Federal government, sought to have similar instruction given to the girls. The government did not see its way clear to this, so nothing daunted, she herself interested the girls in the cultivation of tomatoes. The success of their first efforts brought new converts and soon all the country districts round about took up the new industry, and are now thriving upon its profits. Legislation would have helped, but success was possible without it.

ABOUT half a century ago an American, blind from his infancy, chanced upon a meeting for the blind in London. Many of the ideas advanced seemed to him worth a trial. He remained in England to study the conditions of the blind, and eventually founded the Royal Normal College for the Blind at Upper Norwood, a great institution and the first of its kind. The founder, who was knighted, has remained in active control ever since it was started, and has worked wonders in alleviating the conditions of the blind.

SOME years ago a young American girl took up this same kind of work. Within a few years, through her tireless energy and able management, the blind have been taught trades, and occupations have been opened to them as well as opportunities for intellectual development and for social intercourse. A public heretofore apathetic toward this class has furthermore been greatly interested and inspired with a desire to lessen the burden of their disability. Under her leadership, as well as by her personal effort, much has been done by way of cure and palliation. Under the stimulus of her example, physicians have made great strides in the prevention of blindness, and the numbers of those who acquire blindness have been much reduced. No more convincing example of the value of individual effort could be cited than this of a woman whose work has placed her in the front rank of twentieth century philanthropists.

IN these and many other cases, legislation was not depended upon as a preliminary, nor, except in a few instances, was it necessary afterwards. The workers undertook on their own responsibility the initiative in these reforms, which they carried to a successful issue. The way of the law-makers is long and involved, forceful when it begins to operate but hard to get started. Pressing ills that can be personally coped with should not be left to the slow process of law. Individual service is immediately available, and often sufficient, and when the law refuses to operate, there is no need of discouragement. The greatest reforms have been carried out against these odds.



As the Royal barge came up the course, the great crowds of boating folk on the banks raised their sun-lit oars in salute

A RIVER PAGEANT OF UNUSUAL BRILLIANCY WAS THIS YEAR'S HENLEY REGATTA, TO WHICH A CERTAIN MEDIEVAL CHARM WAS LENT BY THE PRESENCE OF ROYALTY IN THEIR STATE BARGE



A general view of the scene as the Royal barge came into position before the pavilion

The King and Queen and Princess Mary in the state barge. It is interesting to note the manner in which the barge master works the tiller with his feet



The finish of the race for the Grand Challenge Cup, won by the Australians from the Leander Club

THE FIFTH OLYMPIAD, HELD THIS YEAR AT STOCKHOLM, WAS THE SCENE OF A SWEEPING VICTORY FOR AMERICA, WITH SWEDEN IN THE SECOND PLACE



The main entrance to the Stadium where the Olympic games took place. Mr. Grut, the architect, is seen in the background



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The Crown Prince, Prince Wilhelm and King Gustaf of Sweden watching the tennis finals from the royal box



A group of American officers who took part in the riding competitions



The Russian Grand Duke Dimitri, brother-in-law of Prince Wilhelm of Sweden, was one of the many lovers of good sport at the games



Copyright by Underwood & Underwood

The Crown Prince Gustavus Adolphus addressing the contestants



The Crown Prince and Princess, who was Princess Margaret of Connaught, and their small son leaving the Stadium



The Queen of Beauty, Viscountess Curzon, with her "Ladyes in Wayting," Lady Diana Manners, Mrs. Raymond Asquith, Mrs. Herbert Asquith, and the Hon. Miss Sackville-West, formed the nucleus of the brilliant court scene

The Earl of Lonsdale, the Knight-Marshal of the lists, led the Elizabethan Triumph

FAIR WOMEN OF ENGLISH SOCIETY, ATTIRED IN SIXTEENTH CENTURY MAGNIFICENCE, WHO TOOK PART IN THE ELIZABETHAN TOURNEY AT EARL'S COURT



At Fairlawn, Lake Forest, where, under a bower of green entwined with white ribbon and roses, the bride received with her attendants, Miss Barbara Thomtson, Miss Mary Schieffelin, Miss Dorothy Robbins, Miss Alice Delamar, Mrs. Claude Peck, the matron of honor, Miss Hilda Rice, and Miss Marian Farwell



Photographs by Koehne, Chicago

Mr. and Mrs. Hendricks Hallett Whitman and their small flower girl, Miss Grace McGann, a cousin of the bride

WITH CHARMING SENTIMENT, MR. AND MRS. HOBART CHATFIELD-TAYLOR REPRODUCED, AS FAR AS POSSIBLE, MANY OF THE FEATURES OF THEIR OWN WEDDING FOR THE MARRIAGE OF THEIR DAUGHTER TO MR. WHITMAN



Mlle. Juliette Clarens in a gown that shows a direct following of the "line," without distracting draperies



Each of the costumes of "our Monna Delza," as Paris calls her, is an artistic study in "line"



In this frock worn by Mlle. Chenal the "line" is more obscured, though not effaced, by a certain fullness

THE APOSTLES *of* "LINE"

The Paris Stage Is the Arena for a Chiffoned Warfare, Where Master Designers, Supported by Actresses of Artistic Sense, Wage the Battle between Grace and Eccentricity

STILL the war goes on between the two cults, one of "line," and the other which perpetrates strange eccentricities, squaring woman as if they were parcels, and selling queer creations which make the ordinary woman appear grotesque.

And will women of the smart world adopt these hideous fancies?

Never, or at least only those few who are intellectually *ratées*.

Why am I so certain of this?

For a very simple reason. As long as plays of modern life draw fashionable audiences, there will be actresses to fill the rôles who are refined, exquisite, and who will not wear the robes of even a great house, if they do not satisfy their artistic sense. And while this is so, mondaine and demi-mondaine will study and follow these modes.

The really smart women of Paris shrug their shoulders at the monstrous modes paraded by quite another class, upon the great promenade of the Champs-Elysées, and at the tea places in the Bois. Their idea of fashion is "the art of being beautiful," and not that of being noticeable. If the French stage mirrors them, it is no less true that they mould themselves upon the modes the stage exploits.

EXPONENTS OF "LA LIGNE"

Parry is a distinguished apostle of grace, of *la ligne*, as they call it here. His models are given long lines, and are most gracious and becoming. He gave an illustration of his theories not long ago at a *conférence* at the Théâtre Femina. All Paris assisted.

Redfern, too, is of this cult. In *"La Crise,"* Madame Hading wears an extraordinary lace gown in which Redfern well illustrates his ideas. He is, as he says, *"amoureux de la ligne,"* and truly he proves it here. For though he employs flounces, not a solitary outline is lost which he intends to reveal.

In the same play Mademoiselle Trevalles wears gowns of Drécoll's. In one of her robes, that of the third act, he has outdone himself. The color seems almost to have been invented for the wearer, a crêpe de Chine in the clear yellow of mastic, with a black velvet girdle and a tiny collar of fiery red satin. But materials, colors, what are they? It was the line one remarked.

And at the Comédie Française!

Monna Delza is much beloved in Paris. They call her *"notre Monna Delza."* She is marked as a Parisian of Parisians in her art of wearing the exquisite things made for her by Béchoff-David.

Her exquisite Greek profile, her delicate, girlish grace, and all the distinction that has come to her since she has been playing with the Comédie Française actors, make her inimitable in *"Primerose."* And each of her gowns is an artist's study in "line."

How many times have we seen a simple robe of sea-blue charmeuse, a big plait running down the front, another down the back, and the throat softly outlined by a delicately embroidered collar? There is nothing new in all this. Yet this dress, so softly clinging that it seems a part of the wearer, seems mysteriously to partake of her grace and to become, as it were, alive. And then the robe of tulle! White, simple, exquisite, swaying from the figure, yet clinging to it, is utterly charming. The corsage, not really décolletée, is of plaited tulle over cream silk. A volant of the tulle falls from the *décolletage*. The sleeves and skirt have the same drooping, half-double effect, while bouquets of tiny roses are fastened, one low down at the left upon the skirt, and on each sleeve.

THEN THERE IS NELLY CORMON

The exquisite taste of Madame Zimmermann never found lovelier expression than in one of the gowns Miss Cormon wears. It needs just the svelte silhouette of this actress to exploit it. This little robe is of Louis XV taffeta with a pannier movement. They are looped very low at one side of the front over a skirt of pink paler than themselves, which is laid in perfectly flat plaits upon some fragile lining; thus the silhouette is perfectly preserved. The huge collar and cuffs are of lace in a pattern of deep points, and their edges are outlined by tiny, puckered green ribbons the exact shade of the stems in the bouquets of the taffeta.

The hat worn with this robe is of the same Louis XV style. It is of soft, white rice straw faced with black velvet. Broad velvet ribbons are looped carelessly about the flat crown, and the ends fall to the left shoulder, where they are loosely knotted.

REDFERN, A CONVEYER OF GOOD LUCK

There has been an amusing little piece at the *Renaissance* called the *"Mariage de Mademoiselle Beulemans."* A sort of permanence has been predicted for this play; the critics think it one of the few which will be produced again in a following season. Now, curiously enough, there is a superstition that if an actress wears Redfern gowns, her play will have good luck. And it is Redfern who has designed the robes worn in this piece by Madame Mégard.

She is said to interpret Redfern, a pretty way of saying that she has sufficient charm to carry off his work with éclat. A conspicuous example of her suitability to his style is the robe she wears in the third act. It does not sacrifice to the pannier which is suggested by the overdress. The corsage, like most of this genre, has sleeves. A stiff, formal bow holds it together almost as low as the waist-line over a very elaborate chemisette, and another achieves a pannier-like looping of the skirt.

A REVOLUTION IN WEDDING GOWNS

It has remained for Mademoiselle Robinne in her marriage to Monsieur René Alexandre, both of whom are *pensionnaires de la Comédie Française*, to reveal, with the aid of Martial et Armand, that a short wedding dress may be as graceful as one with the conventional train.

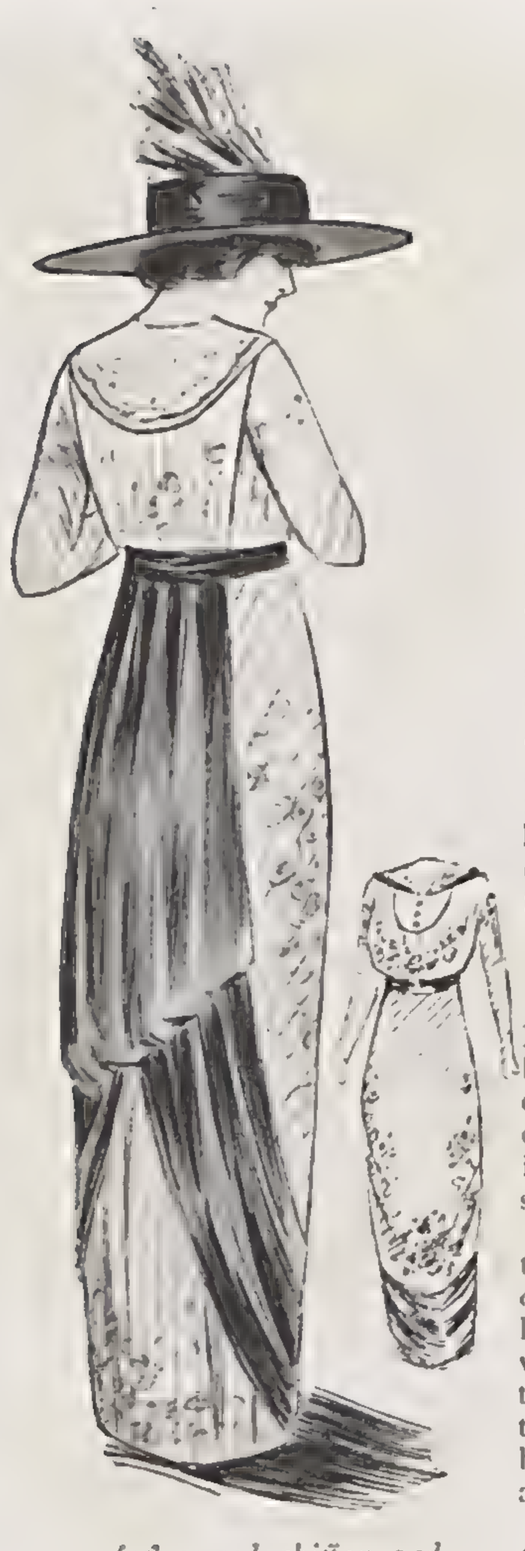
The bride's costume was of white chiffon. The entire skirt was gracefully plaited, and, though it hung closely to the figure, one perceived that it flared about the white slippered feet, revealing them at each step. The corsage was also of plaited chiffon, but both skirt and blouse were overlaid in an extraordinary way with Venetian lace, which fell in deep points front and back.

So there was no train? Well, yes, but it was only as the bride moved up to the altar that one saw it—a great fold of satin, independent of the short skirt, and attached to the waist in such a way as to seem a part of it. The veil *à la*

(*Continued on page* 100)

ANOTHER PROPHET *of the* PLACE VENDÔME

Madame Premet Takes a Deserved Place in the Magic Circle of Great Couturiers, Whose Storehouses of Hidden Treasures Face on This Historic Square



A gown of flowered chiffon cloth and velvet that runs the color gamut from pale mauve to royal purple

THE great Place Vendôme, the scene of many historical struggles, has, fortunately, been allowed to preserve its original form—a beautiful, irregular octagon. To this elegant quarter of modern Paris come the cosmopolites—clever men and pretty and gracious women who are attracted by its fame, by its beauties of architecture and of noble space. Behind the façades of the fine mansions surrounding it on all sides are hidden treasures of splendid silks, embroideries, flowers, velvets, and laces, feathers and furs, and the great windows sparkle with precious metals, crystals, porcelains, and jewels. Here, in incomparable luxury, live men and women who, twice a year, issue edicts so portent that they are obeyed to the furthermost corners of the civilized world.

BEAUTY A CENTURY OLD

In one of the most beautiful old houses of this beautiful Place—a house famous for its fine architecture—is installed the Maison Premet. Some of the interior decorations, executed during the eighteenth century, are still intact. The wonderful staircase leading to the grand salons, the rooms themselves, rich in the splendor of hand-carved wood and tintings of gold tarnished by time into even greater beauty, are as they were over a hundred years ago. From the ceilings hang great crystal chandeliers, and the long mirrors reflect the beautiful painted panels above each door. A feature thoroughly French is the vast piece of plate glass which separates the large salon from a smaller one. It reaches from the ceiling to a low mantel banked with flowers and, like a window, it is draped with real lace curtains.

Equally French and of the period is the furniture, *bois sculpté*, gold tinted. Consoles, sofas, and charming spindle-legged chairs are covered with golden bronze or green velvet. From the long windows one looks into the great Place, always teeming with the life of Paris.

Though located in this quarter for less than two years, this house is not new to Paris. Madame Premet, the head of the firm, was formerly established in the aristocratic old quarter of the faubourg St. Germain, and counted in her clientele the most exclusive women of that exclusive quarter. It was there she acquired her reputation for originality and elegance. Her unique talent demanded a wider field of expression, and finally, lured by American gold and a desire for greater fame, she yielded to the solicitation of her patrons, who wished to see her in competition with the great houses of the fashionable quarter.

PREMET'S RAPID SUCCESS

The distinction of the first gowns Madame Premet displayed to the public brought immediate recognition and increased her patronage beyond her wildest hopes. Now, though so recently installed, Premet's creations have considerable influence on the modes.

Last season Madame Premet was particularly fortunate in her gowns of ochre-colored lace mingled with black lace, and also in her flower-stamped voile gowns trimmed with lace. If not the first, this house was one of the first to launch the mode of a draped skirt of black satin with a coat of another color and material.

Now that the racing season is over, the firm is very busy producing autumn and winter gowns and costumes in the beautiful new materials. Jealously are the secrets of these new modes guarded, but I was so fortunate as to secure a glimpse of early autumn models not yet finished.

RUNNING A COLOR SCALE

The dress in the upper drawing is of white chiffon painted in flower garlands and bouquets in shades ranging from pale pink mauve to deepest royal purple. This lovely material is hung over soft white satin, and over this with a graceful movement is draped purple velvet so as slightly to suggest panniers. A flat, round collar of fine Mechlin lace laid over a larger collar of purple chiffon finishes the neck of the painted chiffon corsage. The wrinkled belt is of purple velvet, and three little amethyst buttons adorn the tulle chemisette.

The hat designed for this costume is wide and flat. It is covered smoothly with black satin and trimmed with a cockade of plaited white tulle.

FUR AGAIN TAKES ITS PLACE

The costume shown on the right-hand figure of the two at the bottom of the page is of pearly-white charmeuse. The side closing of the underdress, with its big, satin-covered buttons, is outlined with a narrow edge of chinchilla fur. A broad band of the fur hems the straight, front breadth. The drapery of the overdress, drawn up at one side, sweeps gracefully into a round train. A marked feature of the corsage is its odd, one-sided drapery of black chiffon which, following the edge of a strip of Venise lace, turns to cover a band of gray satin which is gathered at the waistline into a stiff little bow, and then twists into a narrow belt. Tiny steel and diamond buttons with gray loops trim the straight side of the corsage. The chemisette is of tulle and lace.

The third dress is of fine, soft, blue ratine, one of the materials to be much used this autumn, combined with velvet of the same shade. The draped skirt is of ratine, and the blouse, with its odd little basque and belt with short, narrow ends falling at the back, are of blue velvet. Guipure lace trims the sleeves and forms a collarless chemisette. Three buttons of yellow amber, which is enjoying an unprecedented popularity, are set at one side of the corsage. This soft shade of yellow is introduced in the shaded embroidery that outlines the blouse and basque.



The quaint method Premet uses to invite patrons to her opening. The invitation is on the reverse side of the circular card

The new century sees the apogee of an incomparable art, that of undergowning. Supreme taste goes into the designing and decoration of chemises, underskirts, peignoirs, corsets, stockings, and garters. Up through the eighteenth century, a period pointed to as one of exquisite taste, elegance was all on the outside. Gowns of rich stuffs, boned into stiffness, were lined with coarse linen or cotton sewed in big seams with coarse threads which irritated the tender skin in a manner which must have been a veritable penance to the wearer.

The few undergarments the women of those days wore were made of heavy Holland linen, lightened a little by open embroidery and lace; even the silk stockings were uncomfortably stiff and heavy. What a contrast to the undergowning of the fashionable women of the twentieth century!

Nowhere is the art of combining spider-web fabrics with lace as fine as frost-work better understood than at the Maison Premet. Wondrously embroidered, diaphanous garments are they, from which all unnecessary fullness has been eliminated so successfully that it is possible to fold a whole set into the compass of a last season's wrist bag.

M. A. F.



Blue ratine, a material that will prolong its favor into the autumn, and buttons of amber, the chosen stone of the moment

The two tones of the chinchilla fur bands link the pearl white of the charmeuse with the black of the shoulder drapery



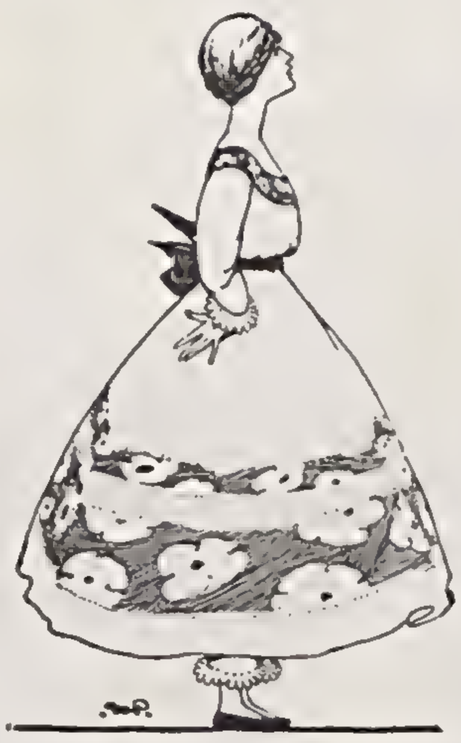


A bishop frill of embroidered white net bound at the top with a black silk band and bow of clerical severity. Shown by Aitken





The novelty of this double frill of shadow lace lies in the single revers of hand-embroidered batiste. From Wanamaker



An embroidered crêpe collar and chemisette, trimmed with Irish lace and piped in black. From Wanamaker



THE PRESENT EXTREME SIMPLICITY OF THE LINGERIE BLOUSE HAS INSPIRED FOR ITS ADORNMENT A HOST OF INGENIOUS AND CHARMING DESIGNS IN THE WAY OF COLLARS AND FRILLS

Black Chantilly lace and black-embroidered, white Alençon tulle combined to form a rabat of unusual daintiness. From Aitken

From a deeply pointed, embroidered net collar depends a plaited jabot of white net and German Valenciennes lace. From Aitken





A charming finish to blouse or coat, consisting of an embroidered batiste collar and net revers edged with shadow lace. From Aitken

Thread-run lace combined with Venise and ruchings of Alençon tulle makes a lovely garniture for a frock. From Wanamaker

NEWPORT SOCIETY GAVE A PICTURESQUE GARDEN FÊTE ON THE WIDE LAWNS OF "BELLAIR," MRS. WILLIAM R. HUNTER'S BEAUTIFUL RESIDENCE, FOR THE BENEFIT OF ST. MARY'S ORPHANAGE OF PROVIDENCE



Copyright, 1912, by International News Service

Miss Margaret Andrews, daughter of Mrs. Paul A. Andrews of Boston



Copyright by Powers Engraving Co.

Master Roland Hughes, flower vender



Copyright by Powers Engraving Co.

Mrs. Arthur Scott Burden was a liberal patroness of the booths



Copyright by Powers Engraving Co.

Mrs. Hamilton Fish Webster soon exhausted her stock of millinery



Copyright by Underwood & Underwood

Master John Nicholas Brown was a successful "barker"



Miss Harriet Ferry was charmingly gowned in a lace-draped pannier frock

SMART FASHIONS *for* LIMITED INCOMES

The Wise Woman Takes Advantage of the Early September Lull to Replenish that Intimate Part of Her Wardrobe That is Not so Subject to Fashion's Whim



A charming play of lines is the feature of this draped negligée of silk and lace

SEPTEMBER, the month of one of the betwixt and between seasons, affords an excellent time to replenish that intimate part of one's wardrobe including negligées, lounging robes and matinées, and to order a heavier street frock or two.

NEGLIGÉES, ORNATE AND SIMPLE

To be lovely, negligées need in nowise partake of extravagance. The simplest materials designed with a little originality often result in the most charming of *robes intimes*. Sketched immediately on the right is a model which need not be limited to boudoir wear, but may serve as a tea gown. It is of sea foam green crêpe de Chine, made with a full skirt attached to a simple bodice of allover lace. A graceful drapery of chiffon in a matching shade of green hangs wide apart from the shoulders, disclosing the upper part of bodice and skirt, but is caught together above the knees, only to round away again at the bottom. Ball tassels of dull gilt outline the chiffon drapery. Revers of the allover lace, edged with Valenciennes lace, turn back to form a V-neck.



A tea gown model for which a half-worn, full-skirted evening dress could be utilized



Simple as is this lounging robe, feminine daintiness is not overlooked in its construction



The sleeve draperies are caught under a bow-trimmed back panel, oval in shape

This model furnishes an excellent means for utilizing the half-worn evening gown, especially if it was made some time ago with a full skirt.

A simple lounging robe easily fashioned by the skilled needlewoman is shown to the right of this gown. The model is made of embroidered voile in a lovely shade of sunlight yellow trimmed with cream-colored German Valenciennes lace. The closing drapes over one side in front in a diagonal line, and is caught low with a rosette of lace set amid the cascading, outlining ruffle of lace. From this rosette at one side the closing line hangs straight. The V-neck and short sleeves are finished with a scalloped-edged Valenciennes insertion. This model is excellent for any number of materials, such as albatross, crêpe de Chine, or China silk.

LINES SKILFULLY HANDLED

A charming play of lines is a feature of the draped negligée illustrated in the upper left-hand corner. Salmon pink crêpe de Chine is combined with shadow lace, which forms the wide, rounded collar and short sleeve caps. The upper part of the back shows the silk caught up in soft folds over each shoulder, and from there they hang straight down far below the waist. A part of the skirt swirls around at the left side and catches in the back drapery. The bodice itself is very simple with round neck and gathered waist-line caught in by a crush belt of satin.

The dainty cap is of salmon-pink chiffon with a frill of shadow lace held back from the face by a twist of satin ending in loops at either side.

THE ART OF DRAPING

An unusual model in a matinée is shown in the lower right-hand corner. It was fashioned from an evening gown which had served its day, but which still had some excellent material available for further use. The foundation bodice is of lavender crêpe de Chine, made after a new yoke effect edged with a narrow ruffle. This upper part is in one piece with one draped sleeve cap. A diagonal drapery of chiffon, a shade darker in tone than the crêpe de Chine, crosses the bodice and also forms the other sleeve cap. This drapery, finished with a narrow hemstitched border,



Truly a Pompadour matinée with pink and blue colorings, looped draperies and rosebuds

wraps the waist, below which it falls after the fashion of a peplum with rounded edges in front. The cut-out neck has a collar of Bohemian lace, shallow in front, but falling into a deep square in the back.

Sketched opposite is a draped matinée or dressing jacket of rose-pink charmeuse with trimmings of Maltese lace and black velvet. The model has an oval back panel under which the sleeve draperies are caught and across which is laid a bow of black velvet ribbon. All the outlining edges of this matinée are finished with a narrow cording of the charmeuse.

A MATINÉE À LA POMPADOUR

A lovely matinée for a débutante or a trousseau is seen in the upper right-



A ruffled yoke and dissimilar sleeves are unusual notes of an unusual matinée



White corduroy, because of its warmth and facility to launder, is eminently practical for autumn outdoor wear

hand corner. It is of pompadour blue chiffon over flesh-colored satin with Mechlin lace insertion and edgings of old-French pink rosebuds. Groups of fine tucks over each shoulder and cross-stripings of Mechlin lace adorn the simple bodice. The round, cut-out neck is outlined with the rosebud trimming which likewise edges the short sleeves. The model has a skirt tunic formed of lengths of the chiffon which part in front and are caught into pointed ends. These are doubled back and are caught to the crush-satin girdle at either side—at the right by a soft knot of satin, and at the left under a bouquet of rosebuds.

NAINSOOK PLUS DOTTED SWISS

A lingerie set of fine nainsook and dotted Swiss is sketched on this page. The nightgown is designed with a surplice closing in front outlined by a fold of the dotted Swiss, which in turn is edged with Valenciennes lace. At a raised waist-line blue satin ribbon is run through a puffing of the nainsook and ends in front in a bow. A pretty feature of this model is the trimming of the bottom of the skirt with a band of the dotted Swiss, above which is a puffing of nainsook through which is run blue satin ribbon. The tight knees of the drawers are banded with the Swiss and edged with lace.



Black velvet banded costume of charmeuse in prosaic, utilitarian dark blue, a color now marked with Paris approval

EXCELLENT SKIRT MODEL

Crêpe de Chine has become very popular among the lingerie materials, and is nowhere more successful than when used for the petticoat. Shown in the same group with the above lingerie is an excellent model built after the simple, straight lines prescribed by the mode, for even with a tendency to fullness in the overskirt, the foundation lines retain the slender silhouette. The upper part of the skirt is cut on smooth, perfect fitting lines, lengthened by a slightly gathered flounce joined under a heading of puffed crêpe de Chine. The flounce is slashed at one side at the bottom and rounds up slightly. A row of wide lace insertion, below which is a deep edging, forms the trimming of the flounce together with side rosettes of blue ribbon. This model is charming to wear under the lingerie frock, or under evening gowns when developed in pastel shades. For the latter, chiffon is oftentimes substituted, though it is by no means as practical as crêpe de Chine, which wears and launders splendidly.

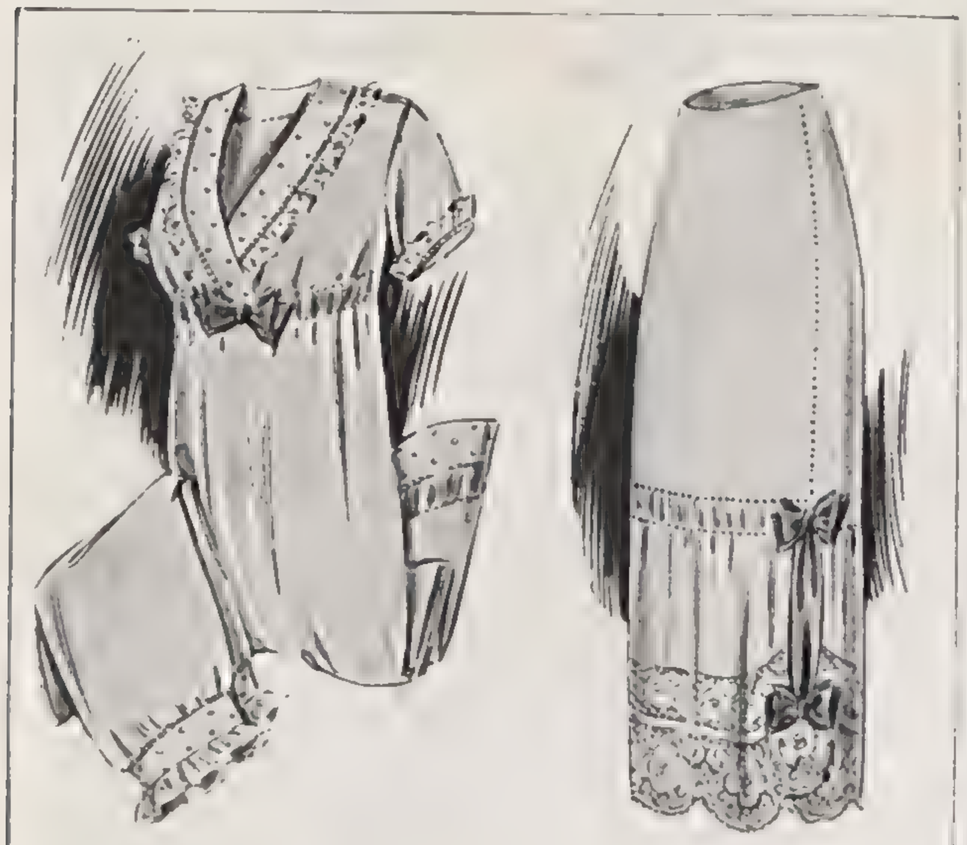
PARIS APPROVES DARK BLUE

The Parisienne is evincing a strong penchant for a particular color this autumn, and that none other than the most practical and matter of fact of all the shades, namely dark blue, although seemingly she had sworn a lifetime allegiance to black and white, separated, combined, or relieved by a dash of vivid color. Also there has been a noticeable liking for all tones of yellow, from pale sand to sulphur, and it has presaged the autumn arrival of the deeper shades of rich bronze and golden brown. In the fall brown always has its following as a matter of relevancy, but the smart final vote of the Parisienne's choice is cast for blue—prosaic and practical dark blue.



Inexpensive short lengths of materials can be used to excellent advantage in a frock built in this unassuming style

The favor into which this color is launched stops not merely at the ordinary, everyday costumes. It will also be used for formal outdoor and indoor wear. Sketched in the middle of this page is an exceedingly smart costume in redingote effect, built of dark blue charmeuse and trimmed with accenting bands of black velvet. Soft Alençon tulle forms the surplice yoke, and the sleeve ruffles and petticoat flounce are of silk thread run lace. The long bands of black velvet outlining the yoke and descending to band the low-hung pannier drapery impart an effect of greater hight. Below the yoke is a deep bodice section of black velvet, from under which hang tasseled ends of the tulle folds above. The skirt front shows a pretty play of lines with its draped front caught together with corded ornaments.



A lingerie set in which dotted Swiss and fine nainsook are daintily combined

Well fitting model for development in fine lingerie materials or crêpe de Chine



A fanciful side closing and the new bronze tones of the material lift this simple dress above the commonplace

IN AUTUMN TONES

Below this gown is seen the smartest sort of a frock for the glorious autumn. The model is developed in a new and charming shade of bronze-colored crêpe de Chine. This fabric is mounting high into favor for the newest creations, and

(*Continued on page* 98)

THE RACE COURSE AT AUTEUIL IS THE MISE EN SCENE FOR THIS QUINTAD OF SMART GOWNS



The duchess de Brissac in an ankle-swathed gown, a style that still prevails, full skirts to the contrary



The all-white costume rarely fails to be striking, especially when it embodies the latest mandates of fashion



Madame Fabrier wearing a Chéruit pannier frock. Her extremely turned back hat is in marked contrast to the predominating drooping brim

The difficulty of a graceful finish to a long, plain sleeve is here surmounted by the use of the double frill, velvet-banded

A tunic-like variation of the pannier, a suggestion of which, at least, continues to be seen in many of the newest creations



The raincoat, so often an ugly, shapeless garment, is here smartly designed and well cut



A useful type of suit that is neither a strict tailor-made nor yet an elaborate costume of ceremony



The severely tailored suit still holds its own amidst the growing popularity of the one-piece frock

SEEN *in the* SHOPS

A Tailored Suit, an Odd Frock, a Blouse or Two, are Preliminary Autumn Purchases that Must be Made Before the Serious Selection of the Winter Wardrobe

AS the cool weather approaches, one is encouraged to give some thought to the replenishing of one's wardrobe and to look about for ideas suggestive of what is to be worn in the autumn. The deservedly popular one-piece dress has replaced entirely the strictly tailored suits for the smart woman who wishes to be appropriately dressed when traveling, shopping, or for many of the informal occasions when a well-made coat and skirt completely fill the requirements.

ON STRICTLY TAILORED LINES

In the third drawing is seen an exceedingly smart suit of blue and gray striped velour cloth that is excellent in workmanship—an absolute essential if a suit cut on straight lines is to be a success. The double-breasted, semi-fitting coat has the straight box closing in front and is fastened with three buttons. A slot pocket appears on the left-hand side. The revers are of the same material as the coat, while the turn-back collar is of an attractive shade of blue velvet corresponding with the stripe in the cloth. The long, close-fitting sleeves are set in at the armhole and are finished at the wrist with three buttons. The back of the coat is in three pieces; the middle one is absolutely straight, while the sides are shaped and extend across the middle of the back to simulate a belt to which two buttons are affixed, and at the sides lap over the underarm seams, and are fastened with a row of four buttons.

The skirt is in two pieces, and measures one yard and three-quarters around the bottom. It is slightly high-waisted, and fastens on the left-hand side. The habit back is fitted into the figure at the waist by a few gathers, which do not give an effect of fullness as they are absorbed by the natural, graceful lines of the skirt. The shaped gores appear again in the skirt as they do in the coat, and are finished with the buttons. This well-tailored model may be had in many different combinations of color for $65.

The hat worn with this suit is an English importation. It is of a superior quality of two-toned velour, the top part in a pastel shade of blue with a brim facing of black. The flexibility of the shape permits of its becoming adjustment to almost any head in such a manner as to best please the personality of the wearer. The model may be had in green, brown, purple and several other colors at a cost of $10.

NOVELTY IN CUT

The other suit illustrated on this page is characteristic of some of the newest autumn tendencies. This model of gray and black striped cloth has the deep revers and modified sailor collar of black velvet. The two large buttons that fasten the slightly cut-away coat in front, as well as the eight small ones on the set-in sleeves, are also of black velvet. The side gores are shaped and stitched so as to form a suggestion of a peplum. The back of this model is in two pieces; the seam is in the middle and is stitched in the same lapped manner as is used at the sides. This stitching reappears down the full length of the center of the skirt where it opens. A yoke, which i not apparent in the picture, outlines the shape of the coat in the front and diminishes as it continues across the back. This back is plain, except for a slight fullness at the center-back caused by a few gathers. This model may be purchased in many different materials and colors for $58.

A REALLY SMART RAINCOAT

A mannish-looking raincoat is seen on the third figure on this page, made up in tan cravenette. The lines are straight but so well cut that they do not fall too severely from the shoulders. The four buttons at the opening are of the new smoked pearl, which are used again on the flaps of the two large pockets and the shaped, turn-back cuff of the long, set-in sleeves. The deep, turn-back collar fits snugly at the back of the neck, and in very stormy weather the revers may be buttoned, one over the other, high at the throat. The back is seamless. This coat is made in several sizes and costs $15.

OUTING SKIRT OF TWEED

A well-known shop is selling a particularly good-looking tailored skirt made of mixed English tweed, that it suitable for outing wear. It is cut in two pieces, measuring two and a quarter yards around the bottom, and is fitted to the figure by a dart on each hip. Bone buttons and hand-made buttonholes extend the whole length of the skirt, both in back and front, thus enabling one to select the opening most convenient. A large flap pocket is buttoned on the right side of the skirt, and a tweed belt is held in position at the waist by being drawn through three straps buttoned on the left side. This model may be had in blue and gray, and black and white, for the price of $10.75.

A SERVICEABLE SILK DRESS

The upper left-hand sketch on page 51 shows a semi-formal frock of an excellent quality blue charmeuse attractively trimmed with one of the new shades of cherry. The flat, round collar, fastened with a plaited jabot of white shadow lace, is an adaptation of the Robespierre model. The long, close-fitting sleeves, set in the armholes with a



A charming style of silk frock equally appropriate for in or outdoor wear



A lace brassière that eliminates the necessity of an extra lining for a transparent blouse



A kimono of embroidered silk, Japanese in effect but American in cut

cord, are held together from wrist almost to elbow with small, cherry-colored silk buttons. A chainstitch of this bright color is most happily introduced around the collar, and it outlines the small blue buttons which extend some distance down the front of the frock. The girdle, which is shaped and boned to fit into the figure, is of the cherry silk, edged with picot of the same color. On each side of the sash the picot trimming again appears, but the ends are finished with heavy gold fringe.

The main feature of the skirt is the pannier. This falls in soft, graceful lines almost to the bottom of the skirt, where the slight fullness is caught and held in place on each side of the inverted back plait by an elaborate silk knot and tassel. The skirt opening is concealed under the sash ends. This model is made in several different sizes for the moderate price of $27.50.

GOOD VALUE IN A SILK KIMONO

A kimono, Japanese in effect but American in cut, is sketched on the extreme right. A warm, delightful shade of red silk, beautifully hand-embroidered in a floral design in the same tone, is used. The long shoulder and set-in sleeves are attractive features of this model, and the wide, shapely sleeves are cut in such a way as to dispel the awkwardness which is frequently noticeable in many kimonos. A band of plain red silk finishes the neck and continues a short distance below the waist-line, and another fold is used around the bottom. The broad, high sash of red silk is tied in the back in a large butterfly bow. This model can be had in numerous colors, also in plain backgrounds embroidered in various shades, for $10.

BRASSIÈRE FOR THIN BLOUSES

Those women who find it a problem to know what to wear under the blouses made of chiffon and other transparent materials, will appreciate the brassière shown in the middle drawing, which completely eliminates the necessity of any other lining for the blouse. A durable net, slightly boned, serves as a foundation, and this is covered with a lovely shadow lace of excellent quality. A soft ruche of the lace falls down the front opening, and the square neck has a broad insertion of the same lace finished with a beading and narrow edge. The edging and ribbon-run beading again appear around the armholes and waist. This brassière is made up in many sizes for $10.50.

AN ADJUSTABLE COLLAR

On the lower left of this page is illustrated a blouse of a heavy, white, washable silk, and is a happy combination of the high and low neck. It is made in such a manner that the silk cord may be unlaced and tied in a bow at the throat when the collar is turned down in a rolled effect. The long tailored sleeves are set in at the armhole, and the buttons on the turn-back cuffs and down the front opening of the blouse are of crystal. A flap pocket adorns the left-hand side of the waist. The back is cut as severely as the front, which is relieved at the waist by a slight fullness. The cost of this blouse is $5, and it may also be had in different colored stripes or in a good quality of white satin for the same price.



Wash silk blouse that by different lacing may be made high or low in the neck



Conceits of the Directoire period introduced in a lingerie blouse of sheer linen

DIRECTOIRE LINGERIE BLOUSE

The opposite sketch shows a charming lingerie waist, made of a sheer quality of handkerchief linen. The front and back are composed of fine tucks and Valenciennes lace insertion, which also trims the Directoire collar and double jabot. The long sleeves, tucked in clusters of three on the outer side, are set in at the armhole with entredeux, and finished at the wrist with double lace-trimmed, turn-back cuffs. This blouse may be had in all sizes for $7.50.

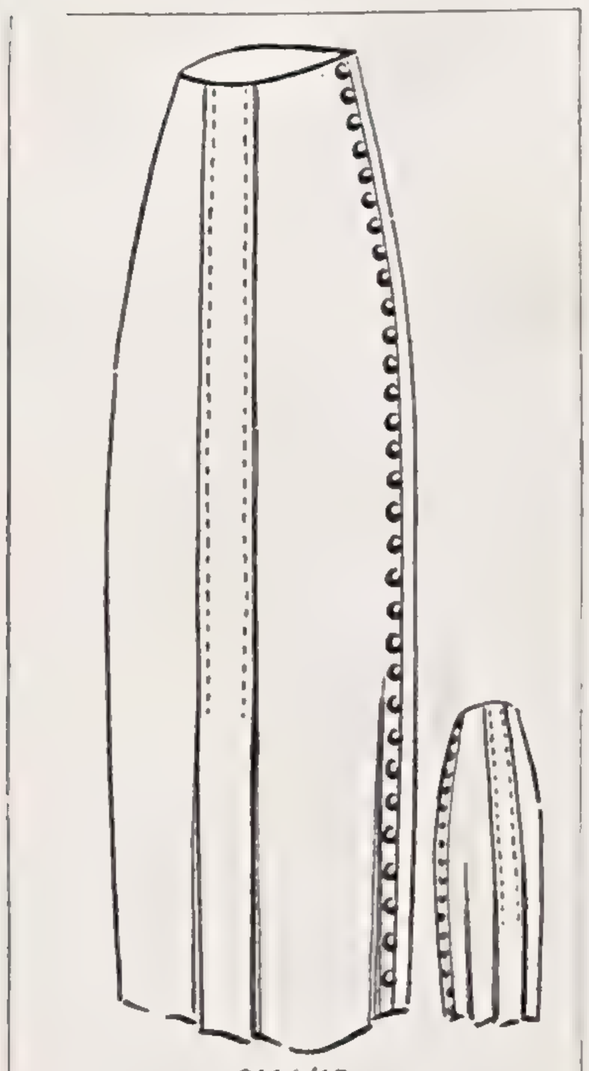
A WEE CORSAGE BOUQUET

A shop that has a well-deserved reputation for dainty feminine accessories is selling some artistic, small corsage bouquets. One of these consists of four tiny chiffon roses, two pink and two blue, and two buds. The flowers as well as the leaves and stems are entirely veiled with gold net, excepting the very heart of each rose. These small flowers will be made up in various charming color combinations or especially to match evening frocks, for the moderate price of $1.50.

If you are now a subscriber to VOGUE *the coupon on page* 10 *is worth* $1 *to you.*

EQUIPPING THE AUTUMN SPORTSWOMAN

The Sports Clothes for Cooler Weather are Heavier in Weight but Maintain Their Characteristic Simplicity of Cut



2114/17

THE athletic girl feels an added zest for sports in the crisp autumn days with their invigorating coolness and bright, clear sunshine, for it is the ideal time for cross-country gallops, polo matches, stirring tennis sets and golf contests. But she must of necessity be more warmly clad than during the past few months, and she will number in her wardrobe a cloth suit for riding, the mannish flannel shirtwaist and heavy tailored skirt for tennis and golf, the trim one-piece serge frock, and the all-cover tweed coat for the motor trip.

Riding suits have now a divided allegiance. The cross saddle model No. 2091/17 gives the regulation side saddle costume an even race for popularity, and, since the advent of polo for women, may possibly win out. The riding coat reaches to the top of the riding boots, and is used with the riding breeches No. 1835/17, which are completely concealed by the coat. The side saddle suit No. 2118/17 displays the correct skirt and a semi-fitting coat with mannish revers and single-breasted closing.

The tailored blouses Nos. 1769/17 and 2117/17 are cut on severe lines. These models are smartest this season made in mannish shirtings of linen or French flannel or in heavy China silk.

Tailored skirts are cut on simple, slender lines. One of the most attractive models, No. 1769/17, displays the panel front and back stitched only part way down, thus allowing an extra fullness at the bottom. Of simple distinction is the model No. 2114/17 with full length lines of buttons ornamenting the side seams and narrow box plaits stitched part way down in the center of the front and back breadth of the skirt. Either of these skirts is effective in white homespun or corduroy.

The one-piece serge frock has its recognized place in the athletic girl's outfit. Trim and tailored, model No. 2051/17 is always ready to be hastily donned for any sudden excursion of sport or pleasure.

The all-cover coat is the great standby of her wardrobe. Indispensable for motoring, it is likewise a useful autumn garment to slip on at the sports field after the game. Scotch tweeds and English mixtures in browns and grays as well as the reversible cloths are all used in the newest models.

DESCRIPTIONS OF PATTERNS

No. 1769/17.—Tailored shirtwaist and skirt suitable for outing wear. The waist is made with an extra yoke and the sleeves are set in without fullness. The skirt, which is cut in six gores, fastens to the left side of the front. The box plaits, shown front and back, are stitched down quite far. The materials required to make this model, in medium size, are 3 yards of material, 36 inches wide for the waist, and for the skirt 4 yards, 36 inches wide. The pattern of the skirt is cut in 4 pieces, the waist in 10 pieces. Price, 50 cents for waist or skirt.

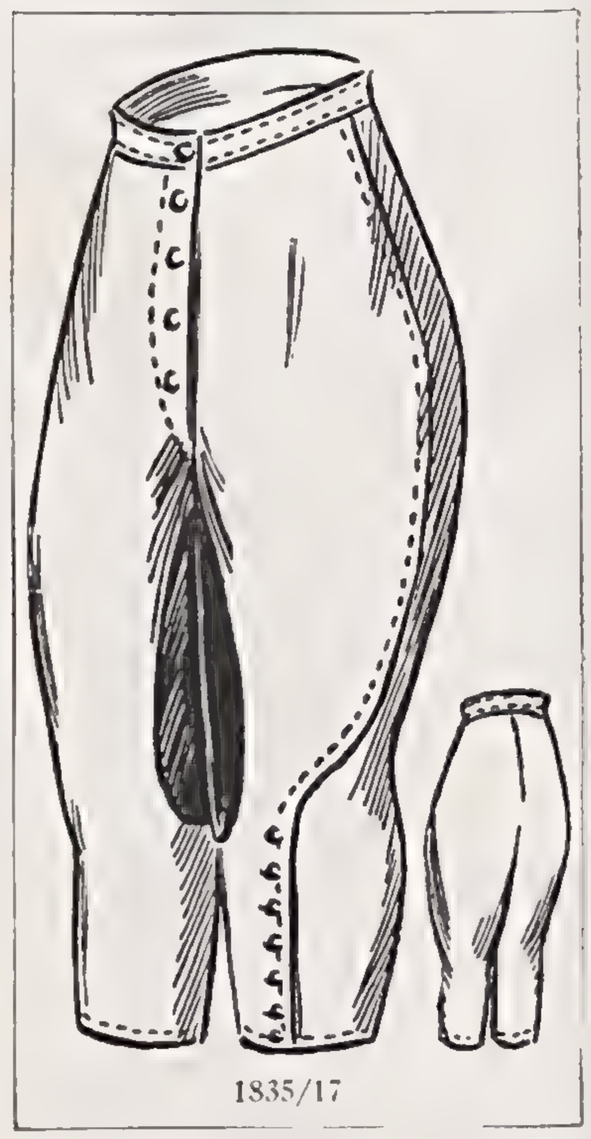
No. 1835/17.—Riding breeches of tan covert, cut after the most approved lines. The pads set in can be of suède or kid. The breeches close in front with five buttons and have an extra inside seat which may be made of chamois. This model requires 2¼ yards of material, 36 inches wide, or 1⅞ yards of material, 44 inches wide; 1 yard of chamois for seat; ½ a yard of suède or kid for pads. Pattern is cut in 10 pieces. Price, 50 cents.

No. 1973/17.—Motor coat of Scotch tweed, the upper part of which is cut all in one piece, with large revers which can fold over in double-breasted effect. The skirt of the coat is high-waisted and buttons over to one side. Two large buttons are featured in front and back. The model requires, in medium size, 3¼ yards of tweed, 52 inches wide, and 4 buttons. Pattern cut in 9 pieces. Price, $1.

No. 2051/17.—Frock of blue serge with collar and cuffs of macramé lace. The model is designed with sleeves set in and seamed on top. The waist is girdled in black velvet, buckled down back and front with tabs of the serge. The neck is in V outline, finished with a collar of lace, pointed in front and square in back. The skirt is a two-gored model and closes over the left hip. The model requires, in medium size, 4½ yards of serge, 36 inches wide; 2 yards of macramé lace, 6 inches wide; 1¼ yards of velvet ribbon. Price, 50 cents for waist or skirt.

No. 2091/17.—Riding coat model in Oxford-gray melton. The model is designed in regulation mannish style with coat sleeves and single-breasted closing. The coat is semi-fitting with side seams running into the shoulders in back. The center-back is seamed and opened part way down. The model requires, in medium size, 4 yards of cloth, 44 inches wide. Price, $1.

No. 2114/17.—Two-piece skirt model with box plaits laid down the center of front and back. A trimming line of buttons runs down either side seam. The skirt is slightly high-waisted and measures two yards and one-quarter at bottom. The model, in medium size, requires 2½ yards of 50-inch material. Price, 50 cents.



1835/17

No. 2117/17.—Blouse designed in mannish effect. The model is strictly tailored with shallow yoke back and front and sleeves set in the armholes without fullness, and finished with regulation cuffs. The back has a center box-plait, and in front there is a patch pocket. The model requires, in medium size, 3 yards of 36-inch material. Price, 50 cents.

No. 2118/17.—Riding habit for side saddle. The single-breasted coat is semi-fitted with sleeves set in without fullness. The two-gored skirt is a safety model, fitted at the top with darts. The opening is to the left side of the front. The seat of the skirt (illustrated) is reinforced with suède. The model requires, in medium size, 4½ yards of material, 52 inches wide; 2 yards of suède, 18 inches wide. Price, 50 cents for coat or skirt.



2091/17 1769/17 1973/17 2117/17 2051/17 2118/17

VOGUE PATTERN DEPARTMENT



2129/17

2130/17

2131/17

NO. 2129/17.—A striped Viyella flannel or the new ribbed "côte de cheval" are excellent materials in which to develop this outing dress, so simply made, yet smart with its attractively cut Robespierre collar and plaited skirt. The waist is cut with large armholes, into which the sleeves are set with a bias cording. The removable chemisette is held in place by buttons and buttonholes. Sizes: 34, 36, 38, and 40 inches bust measure. Materials required for waist, in medium size, 36 inches wide, 2 yards; 44 inches without nap, 1⅝ yards; and ¾ of a yard of net, 19 inches wide, for yoke and collar. Pattern of waist cut in 10 pieces. Price, 50 cents.

The four-gored skirt opens at the side front. The front gore is laid in six plaits, the back gore is plain, and the side gores have set-on bias sections. Sizes: 22, 24, 26, and 28 inches waist measure. Materials required for skirt, in medium size, 36 inches wide, 3¼ yards; 44 inches wide without nap, 2¾ yards. Pattern of skirt cut in 5 pieces. Price, 50 cents.

No. 2130/17.—In a brown and red tweed or a rough homespun, this Norfolk suit with its pointed yoke, slot seams, roomy, box-plaited patch pockets, and collar strap, is eminently practical for country wear. Sizes: 34, 36, 38, and 40 inches bust measure. Materials required for coat, in medium size, 36 inches wide, 2¾ yards; 54 inches wide, 2⅛ yards. Pattern of coat cut in 14 pieces. Price, 50 cents.

The six-gored skirt opens at the side front. The inverted plaits (following the lines of the coat) are stitched in slot-seam effect to knee depth. Sizes: 22, 24, 26, 28 inches waist measure. Material required for skirt, in medium size, 36 inches wide, 3⅞ yards; 54 inches wide, 2¾ yards. Pattern of skirt cut in 6 pieces. Price, 50 cents.

No. 2131/17.—A tailor suit which shows a smart way in which to use a plain and striped or a double-faced material. Blue serges with striped or subdued plaid backs are attractive, or this model will adapt itself to perfectly plain fabrics. The semi-fitting, hip-length coat has a belted back. The patch pockets and the turnback cuffs may be omitted if desired. Sizes: 34, 36, 38, and 40 inches bust measure. Material required for coat, in medium size, 36 inches wide, 2¾ yards; 54 inches wide with nap, 1⅞ yards, and ½ yard of striped material for collar, revers and cuffs; 2¼ yards of 36-inch lining material. Pattern cut in 11 pieces. Price, 50 cents.

The three-piece skirt, which fastens with buttons and buttonholes at the side front, is mounted on an inner belt. A good new feature is a slight fullness allowed at the top of the belt across the back. Sizes: 22, 24, 26, and 28 inches waist measure. Materials required for skirt, in medium size, 36 inches wide, 2¾ yards; 54 inches wide with nap, 2¾ yards; and ¾ of a yard of foundation belting. Pattern cut in 4 pieces. Price, 50 cents.

The CULT of the SASH

"Ye Must be Sashed and by That Sash Shall Ye be Known," Is the Ultimatum of the Great Paris Couturiers, Who Each Has a Recognizable Interpretation of These Ornamental Bands



This version of the bretelle sash, as Callot sees it, is sufficient garniture for a frock

NOT even in the days when the sash represented a Royal Order did it count for so much as it does to-day. Now one *must* be sashed, and by that sash shall you be known to your dearest friend and bitterest enemy as the wearer of a Callot, a Paquin or a Chéruit creation or—some nondescript product of would-be creators, who confess their inefficiency nowhere so plainly as in the sash.

Paris is sash-mad, and, willy-nilly, one must follow the fad. Since designers have made this so important a detail, naturally there is variety a-plenty from which to choose, and women may be sashed becomingly as well as with chic. Apparently, two inches can be added to the hight, another two subtracted from the hip measure, or, more wonderful still, an unnecessary five years can be sliced from one's age, all by the skilful application of a sash!

CALLOT FAVORS THE WATTEAU SASH

Callot gives us the Watteau and the moire sash. The first is now to be seen in great variety. It may consist simply of a broad ribbon attached to the blouse at the shoulder-blades, from whence it falls to within twenty inches of the skirt hem; there it is caught under to fall and be turned under again somewhat farther down, thus forming two loops. In another variety of the Watteau, the sash starts from the top of the belt, the ribbon attached as a panel, without pucker or plait. The arrangement of the ends is similar to the one just described.

The bretelle sash, as shown in the upper drawing, is the only garniture on one of Callot's recent creations. It consists of two wide bands of ribbon starting from a rosette at the bust. These bands are drawn over the shoulders, caught in at the belt with a beaded ornament, looped under at the knees, and finished with two long ends.

Callot's use of moire ribbon for sashes has produced a veritable craze for this style of ornamentation. It is the contrast of the moire against the satin, crêpe or taffeta of the gown that gives the chic, so the Callot saleswomen tell you. One may have a moire sash, exactly matching the gown in tone, or one may choose black moire.

CHÉRUIT ADAPTS THE APRON STRING

Chéruit has recently introduced some novel sash effects that work wonders with the figure, and they are based on nothing more romantic than apron strings! After all, why not? Madame Chéruit took for her inspiration last spring the pannier of Louix XV, and in those very costumes one found dainty little aprons of marvelous lace and many ribbon bows. So Madame Chéruit, the artist, took the apron idea and worked it out in scores of ways in her models, all so subtly, so artistically, that many failed to see it was only a humble apron glorified.

One example, as shown in the views on the right, will suffice to illustrate her idea. The front of the skirt has an apron slashed from the waist down about about twelve inches, to reveal the three flat box plaits which start from the shoulders under the collar. The apron strings come from either side, first under then over the belt, to tie somewhat below the waist at the side back or side front, as best suits the style of the wearer.

The collar of this dress also deserves mention. There is first a very narrow collar, that forms a straight line across the back and narrows to almost nothing near the front. To this straight-cut back is attached a deep, plaited ruffle of fine batiste, finished with batiste embroidery with a "battlement" edge. The cuffs may be either of plain or finely plaited batiste.

NOW THE PANNIER SASH

The pannier sash is another interesting development. This flourishes on net and tulle dancing frocks, and on late productions of fine lingerie for *le fin de saison* at the fashionable resorts. The pannier sash, sketched in the third figure in the group at the top of page 55, is of double-faced satin ribbon in two tones of primrose pink, and it appears on a dress of lace and plaited tulle. The sash starts from either side of the waist in front, outlines the lace overskirt, and from the center-back falls in looped ends. The two tones of the ribbon are brought out effectively by turning the ribbon in the draping.

More novel still is the diamond-shaped sash that adorns a lavender chiffon dancing frock shown on the left of this group. It consists of a piece of purple satin cut in diamond shape. One corner is cut off to a depth of about five inches, and this edge is attached without fullness to the center-back of skirt at the waist-line. The side points of the diamond are then draped to either side of the skirt and held in place by beaded or silk roses. The right drapery is slightly higher than the left, thereby adding to the graceful effect. Points of the satin form the lower part of the bodice. The belt is made of beaded roses in lovely old colorings.

A sash seen on a simple afternoon frock of black satin, and equally smart for velvet, consists of a finely folded belt of wide, Saxe-blue moire ribbon. The sash proper, as seen in the upper middle drawing, is of the ribbon, also laid in plaits, and these depend from the back and front of the belt in two ends of even length that are caught together at one side below the hip by a rose. There is a trim, somewhat tailored look, to this sash that is very chic.

LIKE BELTS OF WAMPUM

A sash made from a pearl bead trimming decorates the white satin and chiffon dress shown in the middle of the lower group. The trimming is a pattern in triangles, and it is used to outline the shoulder and décolleté of the bodice in front as well as to form the belt. A long sash end, consisting of two bands of the pearl triangles outlining a green net band as though the band were run through the trimming, depends from the left side front. The touch of green also underlies the single line of triangles that forms the belt. The overskirt of this dress is of the white chiffon hung over white satin.

Beaded sashes with matching bags are new. The former are usually of black or dark taffeta, the belt portion laid in folds or plaits, and the sash ends, rather short and of uneven lengths, are worn at the left side front. The ends are



Chéruit has based her sash effects on nothing more romantic than the humble apron strings



Fashion fancies collars very deep in back and generally vanishing to nothing in front

heavily beaded, usually in colors, and in the floral designs one sees on old purses. The accompanying bags are of the *aumônière* type, similarly beaded, and usually hung over the right arm with a long cord.

JACKETS CATCH THE SASH FEVER

One jacket that combines the sash and the pannier is sketched in the lower left-hand corner. It is of a lovely, flowered faille in a pompadour pattern, and is worn with a dress of écru plaited chiffon hung over an underskirt of silk to match the cream taffeta collar. The coat is slashed to the waist-line in back to form a broad panel, and the side pieces are slightly plaited into this panel to give a suggestion of the pannier. The panel itself is long and is looped under below the hip-line to fall almost to the knee.

SASHING THE ALL-WHITE DRESS

The white satin or crêpe damask dresses that are so much in evidence often have for their sole decoration one of the new sashes. The white crêpe



The color note of a gown can be concentrated in a diamond-shaped sash of this draping



There is a trim, somewhat tailored look to this sash that makes it suitable for the walking dress



The pannier sash, so called by reason of the outline of its loops, flourishes on filmy frocks



Jackets, too, separate or part of the costume, are showing the all-pervading influence of the sash



Like glorified belts of Indian wampum are the beaded sashes that share in this new cult



The all-white dress depends upon the sash for its character-giving touch of brilliancy

damask frock, in the drawing on the right of the lower group, is made quite plain except for the attractive arrangement of the long shoulder and the hip piece attached to the skirt, both trimmed with damask-covered buttons and bound buttonholes. A note of color appears in the double sash of charmeuse placed at the left side front. The color is that wonderful new blue that Paris designates as "Callot blue," because of its origin. Callot has used it all season as the color note with white frocks, and in certain ribbons and silks it has been so popular that no more of the shade can be had at any price.

THE NEW DEEP COLLAR

A collar that is much seen comes from the house of Chéruit. It is rounded and very deep, dropping almost to the waist in the back, but does not extend over the shoulder-line at all, and tapers away to almost nothing in front. The collar is of chiffon or tulle and is extremely plain, finished only with a narrow, hem-stitched hem, or more often simply the picot edge given by the hem-stitching machine. Frequently the collar is double, that is, two collars, only slightly different in size, posed one over the other.

A collar on this order is sketched in the upper left-hand corner. It consists of an oblong piece of black satin, the corners turned back, and two rows of tiny buttons marking the center almost as though the collar were actually buttoned. In front there are two little, separate revers pieces that outline the very low cut neck, and the effect is that of a decidedly exaggerated sailor neck. This low cut, narrow front opening is one of the "tricks" of fashion this season, for it gives that all-to-be-desired long neck-line that is the despair of half womankind. Small wonder, then, that it has been so generally adopted!

The YOUNGER GENERATION



The use of many ruffles and the Watteau plait evince the adaptability of present modes to the young girl

TREATED with a delightful, French, color interpretation is the frock illustrated in the middle of the page. Designed in crêpe de Chine in the new-old shade of champagne with the contrasting trimming designs wrought in deep orange and Sèvres blue, the model is at once lifted, from a color standpoint, far above the sameness so unnecessarily met with in children's clothes. The soft shade of champagne affords an effective foil for the fresh coloring of youth, while the bright embroidery, done in vivid tones of orange and blue, gives character to the frock. The waist is gathered softly below the shallow shoulder yoke, which continues down the sleeves and forms an upper drapery in epaulet effect for them. The yoke is of cream-colored net worked with a soutache embroidery in orange and blue. A frilling of cream-colored Valenciennes edges the round neck and outlines the yoke and its sleeve drapery. The foundation of the waist is built with kimono sleeves, which are elbow length and fulled softly above the elbow. The waist is gathered and finished at the waist-line with an encircling cording. Fine cords with tasseled ends form a pretty ornament at the neck and dangle from the ends of the sleeve drapery. At the bottom, the skirt is gently fulled into a bordering band the width of a deep hem. At one side a lapped seam is buttoned down at the bottom with six fancy crochet buttons, worked in blue and orange. The prettily embroidered net forms a long trimming line at this same side, starting low on the waist, continuing down on the skirt to turn and form a banding at the top of the hem, where it turns again to run up beside the buttons. On the waist, a wee pocket effect of appliqué net forms a balancing trimming for the embroidered band opposite.

AN ADAPTABLE TAILORED MODEL

That tailored severity which characterizes the distinctly English models for the schoolgirl is effectively rendered in the frock shown directly above the other sketch. The model is designed in dark blue serge relieved by simple collar and cuffs of heavy white linen. Cut on long, straight lines with panel sections front and back, the design is eminently suited to the slenderness of the growing girl. Lines of black bone buttons run the length of the panels on one side, with corresponding braid loops on the opposite side. The side sections of the model are in straight, unbroken lengths cut in one piece with the sleeve. Belt sections of black satin break the front and back panels at the waist-line. At the fastening of the white linen collar, cut wide and shallow after a new design, is posed a small bow of black satin.



An English school frock of characteristic tailored severity

This frock is not only good looking in the ubiquitous blue serge which, for at least one frock, is more or less associated with the schoolgirl's wardrobe, but the model is also excellent for development in the light-weight tailor worsteds, which come in dark and light shades and oftentimes striped effects, such as a stone gray with a white hairline stripe. It also adapts itself to the wash fabrics that are frequently worn the year round by the smaller girls. The new striped linens and piqués with white grounds and markings of dark red, French blue or champagne make attractive tub dresses. An unpretentious frock for the dancing class could be effected in this model in one of the white corded materials that have sprung into favor for informal, demi-tailored house frocks for all ages. A rose-colored silk would also be charming with white hemstitched collar and cuffs of chiffon and buttons of the color worked in white floss or vice versa. Black velvet could be substituted for the belt sections of satin.

A MUCH SCALLOPED SUIT

Quaint, old-time scallops are strikingly used in the designing of the costume illustrated in the lower, right-hand corner. Light-weight, khaki-colored ratine is the material used in this imported model. The closing and the bottom of the coat are outlined with a series of scallops with the points at the sides slightly draped into the seams. The sleeves, long and close fitting, are set into dropped armholes finished with a cord. A narrow cording of the material also defines the scalloped outlines of the coat. The closing is effected high up to the neck, which is finished with a shallow collar that widens at the back, of black satin with pointed cuffs to match. Each scallop of the closing affords a setting for a satin button with a black thread center, and dangling from it is a black silk tassel. This trimming forms a full-length line down the coat and is continued uninterruptedly on the skirt. Worn with this attractive model is a French hat in tan, with a facing of velvet in the same shade. The sole trimming is a fantasy of black and tan perched rather flatly on one side.



Champagne, blue, and orange combined, lift this frock above the color sameness usually found in children's clothes



The stripes lend themselves to the arrangement of the elongated, coat skirt tab

Loudly bespeaking its French origin is the small girl's coat sketched on the left of the suit. It is designed in black and cream striped ratine with trimmings of steel ball buttons and a small, lay-over collar of white cloth.

EFFECTIVE PLAY OF STRIPES

The up and down markings of the material lend themselves to the arrangement of the elongated tab of the coat skirt, ornamented with a double row of the steel ball buttons. The waist is designed with the body and sleeves cut in one piece, a design noticeably present in children's autumn modes. The sleeves are trimmed with long, narrow cuff tabs adorned with a row of five buttons. A line of similar buttons fastens the upper part of the front closing. The small, high hat with its large crown and narrow, curling rim is of white beaver trimmed with a black aigrette mounting to one side of the front.

RUFFLES GALORE

The Watteau plait and many ruffles of the young girl's evening frock shown at the top of the page, place it in the hight of the mode. Soft flounces of plaited blue net are hung over white satin. The waist is developed in simple kimono style with a ruffle-finished, round neck, and a deeper net ruffle attached below the drooping shoulder and veiling the short, shadow lace sleeve. The blue net of the bodice also veils a wide band of shadow lace encircling the white satin foundation just above the waist-line. At the back, underneath the neck ruffle, starts the Watteau plait, made of a broad band of blue satin ribbon, which is caught into the satin girdle and slightly loops over it at the top. Below, it falls straight to the hem of the frock, overlaid by a shorter end, both of which are rounded at the bottom and outlined with narrow plaitings of blue net. The scant underslip of white satin is veiled by an overskirt of blue net softly frilled at the waist-line, and to which are attached two very deep flounces of plaited net.

Vogue will cut patterns of these models at the following prices:

Misses' Clothes (from 12 to 16 years, or 32 to 34 bust). Whole gown, $3; any part of costume, $1.50.

Children's Clothes (up to 10 years). Whole dress or long coat, $1; guimpe, blouse or skirt, 50 cents.



The consistent use of scallops on coat and skirt is further emphasized by the placing of the tasseled buttons

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WHAT THEY READ

HALCYONE, by ELINOR GLYN, seems to have been written by its author in self-vindication, to prove that she knows something other and better than the things that she has put into the books that have given her a cheap popularity. This story is an idyllic thing in which the heroine—for heroine she really is—appears to us first as an extraordinary girl of twelve, a simple and direct child of nature, sweet, strong, "a woman with a soul," as the old professor of Greek calls her. When she has grown to early womanhood comes her romance, a pure, dainty, and not unnatural idyll, done in perfect taste, without the remotest suggestion of the spirit in which the author's earlier books were written—a performance not quite to be classed with the first love scene in "Richard Feverel," but of kindred purity. Across this perfect love comes a cloud, and the author for a time deals with conventional people of the kind she has been accustomed to show us, but she does not make the mistake of smirching the story with cheap crudities or erotic suggestion. The tale has a conventional ending, but the high and sweet quality is preserved throughout. Readers will differ as to the plausibility of the incident that interrupts the loves of Derringham and Halcyone, and some who demand tragedy will quarrel with the ending, but "Halcyone" is likely to be a very popular book. (New York: D. Appleton & Co., $1.30 net.)

ELSIE LINDTNER: A SEQUEL TO THE DANGEROUS AGE, by KARIN MICHAELIS STANGELAND, translated by BEATRICE MARSHALL, is an apparent attempt to continue the success of scandal achieved by the author's earlier book. As a matter of fact, the new volume is not very scandalous, and it has some instructive passages, as well as many that go pretty deep into feminine psychology. The author's erotic obsession is not permitted to obtrude itself too strongly, and there are not many passages of really unpleasant connotation. Indeed there are places where one is tempted to believe that the translator has omitted parts of the original. (New York: John Lane Company, $1.20 net.)

BOTH SIDES OF THE SHIELD, by MAJOR ARCHIBALD W. BUTT, is a reprint of a story written seven years ago by the heroic American soldier lost in the Titanic disaster. President Taft contributes a feeling tribute to Major Butt as introduction to the story, and there is also prefaced to it a short sketch of the author's life. As to the story itself, it is a sweet bit of rather conventional fiction in which Major Butt returns to his native Georgia and attempts to picture the surviving plantation life of the people whom he knew and loved. (Philadelphia: J. B. Lippincott Company, $1 net.)

SHIP-BORED, by JULIAN STREET, and PARIS À LA CARTE, by the same author, are welcome reprints from a magazine, making volumes of about 50 and 80 pages, respectively. Of the two, the first is by far the more clever, while the second is likely to prove the more practically useful. "Ship-Bored" is a delightful skit and surprisingly fresh in spirit for a treatment of that well-worn topic, the trans-Atlantic. It suits Mr. Street for the purposes of his little book to take the pose of one who hates the sea and all the accompaniments of a voyage. He keeps up this pose with the utmost consistency, and manages to be entertaining throughout, and most of the time deliciously funny. Indeed, Mr. Street is so funny that one is obsessed with the fear that he will sacrifice his native and delicious spontaneity for the sake of becoming a professional humorist.



Mrs. Elinor Glyn, whose latest novel, "Halcyone," is of an idyllic nature

In "Paris à la Carte," Mr. Street tells us all we need to know about famous Parisian restaurants, cheap as well as costly, respectable as well as wicked, and he does it without for a single instant taking on the tone of the guide book. It should be said also for this little volume that, in spite of the Apache dance depicted on the protecting carton that covers the cloth binding, the text contains nothing to bring the blush of shame to the cheek of modesty, while the author manages equally well to avoid prudery of tone. Two very pleasant little books, Mr. Street, and modest monuments to the fact that no subject is threadbare for the man with his own point of view. (New York: John Lane, 50 cents net each.)

THE FOREST ON THE HILL, by EDEN PHILLPOTTS, is another of his realistic Dartmoor idylls, and in this story the author betrays more than ever his indebtedness to that greater man, Thomas Hardy. One feels remotely something of Hardy's "Woodlanders" in "The Forest on the Hill," not only in atmosphere and local coloring, but in character. The most conspicuous creation in this story is Audrey Leamon, a girl of strong animal passions, energetic will, and deficient moral sense. Contrasted with her is the gentle and pensive Drusilla, and besides these are the leading male characters, and Mr. Phillpotts's accustomed wealth of countryside folk. As usual, love and crime are important elements of the tale, and again, as usual, the background is nature in her wild and lone aspects. Mr. Phillpotts shows ripened skill and knowledge in this tale, greater certainty of touch, an increasing sense of the largeness and significance of life, and higher descriptive power. It is a tale that deserves a large and intelligently sympathetic body of readers. (New York: John Lane Company, $1.30.)

WHISPERS ABOUT WOMEN, by LEONARD MERRICK, contains fifteen of the author's stories in lighter vein, all short, some very short, several dealing with French subjects, a few almost broadly farcical, others with a touch of tragedy beneath their fun. These stories are distinguished by ingenuity and variety. Some of them end in a surprise, and most of them have the element of the unexpected. Mr. Merrick shows greater brilliancy of phrase in these trifles than in his novels, and he does not, like so many of the younger men, have to go to school to Mr. Kipling for lessons in the art of epigram. Indeed, he is rather the antithesis of Kipling and those disciples who out-Kipling the master. It is not often that a story closes with so delightful a surprise as the smart little farce in this volume, entitled "The Bishop's Comedy." (New York: Mitchell Kennerley, $1.20 net.)

THE GOODLY FELLOWSHIP, by RACHEL CAPEN SCHAUFFLER, breaks into an entirely new field of fiction, and has a local color hardly to be found elsewhere in current or recent novels. The story has to do with the adventures of a sort of modern Lady Mary Wortley Montagu, in the person of a vigorous, independent, wealthy and fashionable young woman of New York and Bar Harbor, who attempts a late autumn journey in Northern Persia, meets with what threatens to be a fatal misadventure, and is forced to pass the winter at a missionary station far from everything that fits with her accustomed mode of life. The situation created by this curious juxtaposition of the fashionable world and the earnest little band of sincerely believing missionaries, is such as only an extremely clever novelist could face with success, and it is to be said for Miss Schauffler that she has triumphantly vindicated her audacity in undertaking to deal with so difficult a problem. She does not insist too strongly upon local color, though it plays an important, if properly subordinated, part in her book. The missionaries, are, indeed, "A Goodly Fellowship," and even the most skeptical will accept their ardent piety without scoffing. They are admirably differentiated, men, women and children, and despite their gravity of purpose and strength of religious conviction, they furnish abundant fun. The fashionable heroine is a thoroughly real woman, beautifully and sufficiently set forth, and the strong man who falls in love with her is quite as admirable a portrait. As to the love episodes, there is not a false note anywhere. This is a book of very unusual charm and power. (New York: The Macmillan Company, $1.25 net.)

A CLUSTER OF SHAMROCKS, by EDMUND BURKE, is a collection of short stories, which takes its title from the initial tale. By no means are all these tales of Ireland, for Mr. Burke's chief distinction lies in his variety of subject, treatment, and local coloring. His distinction certainly does not lie in his style, for that is often not above the commonplace. Another virtue he has is the sympathetic heart. His symbolic tales dealing with flowers and plants prove him interested in a modern movement in Irish literature, but while they are pleasant from their implications of loving observation, they lack happiness of phrase and condensation of expression. "All 'Ot 'E-Er" shows observation of another sort, but it is a conventional tale without the redeeming power of happy phrase or distinguished style. (London: Linwood & Co., $1.50.)

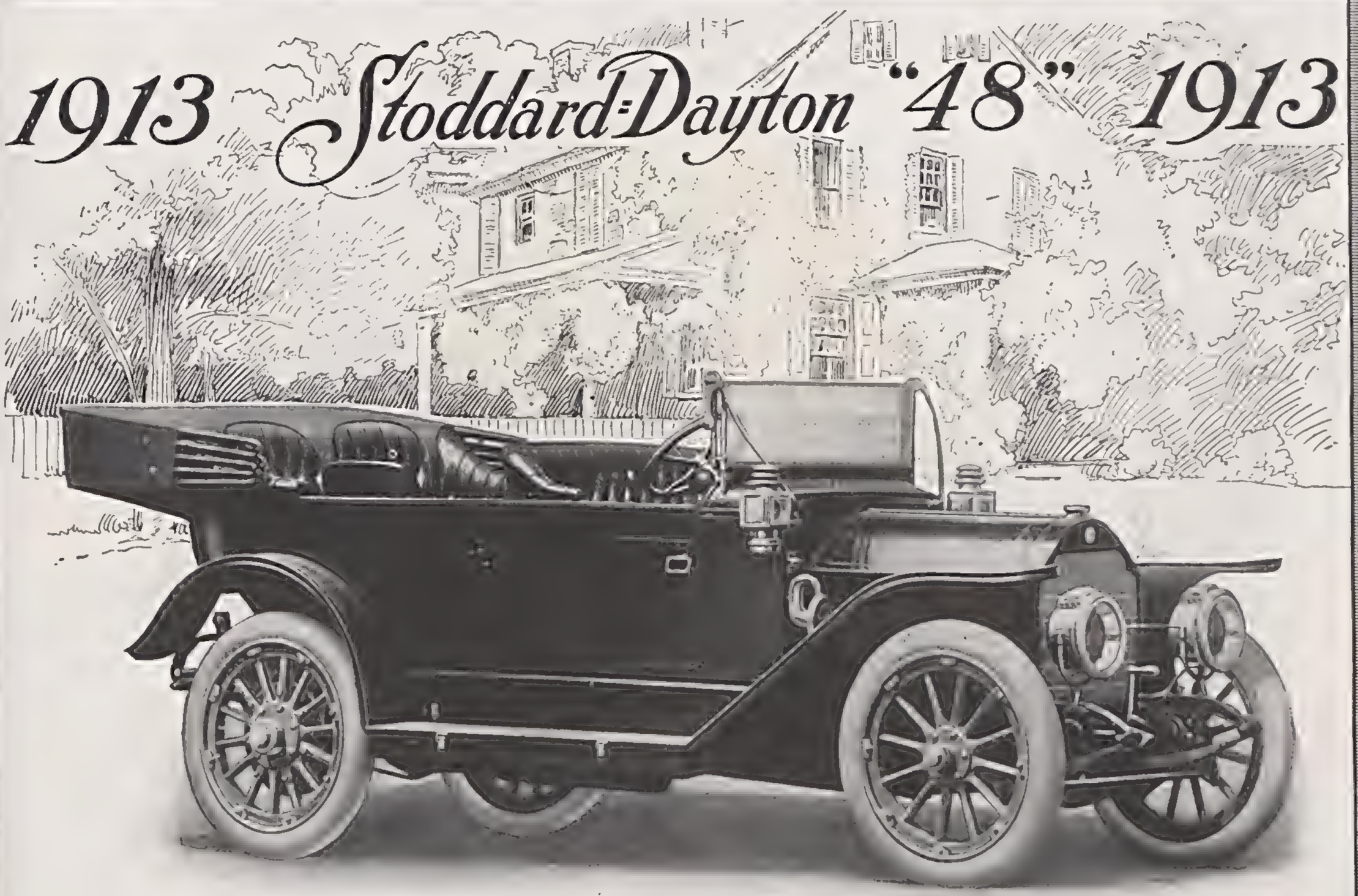
IN MORE SERIOUS VEIN

THE QUEST, by FREDERICK VAN EEDEN, presented in an authorized translation by LAURA WARD COLE, shows us the stern Dutch realist in the unaccustomed rôle of symbolist and mystic. Dr. Van Eeden is of too robust originality to imitate his neighbor, Maeterlinck of Belgium, but it is difficult to believe that he has not felt strongly, in this new and curious book, the influence of that famous mystic. Symbolism has never been long absent from literature as a prime motif, and is, indeed, present in some measure at all times and in nearly all writers. It has its important place in the Old Testament, and is found in the parables of the New Testament. The union of symbolist and mystic in one person is of course frequent, and the mystic almost instinctively seeks to body forth his ideas under the forms of symbolism. The modern bestiaries, such as Maeterlinck's "Blue Bird" and Rostand's "Chantecler," are excellent examples of mysticism under symbolistic forms, and, indeed, the current harking back to fabulism is a most significant indication of the persistence with which the human spirit seeks the old, well-trodden paths of expression. Perhaps the symbolism of to-day is a natural revulsion from the extreme realism of yesterday, just as the mysticism of to-day is a revolt against the mere materialism of the seventies and eighties.

That Dr. Van Eeden, author of several almost brutally realistic stories of Dutch life much in the bald manner of Zola, should have produced this highly symbolistic and mystical volume of Little John's quest for truth is, indeed, a most significant symptom of the times.

(*Continued on page* 88)

1913 Stoddard-Dayton "48" 1913



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THE "48" has no competitor, with an established place in Motordom, at nearly its price. It is one of the models which have built the enviable reputation of Stoddard-Dayton cars—which demonstrated that it is unnecessary to pay more than $2800 for a car of real quality.

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CULLED HERE *and* THERE IN PARIS

Inexpensive Finds Discovered in the Labyrinth of Negligée Shops—Accessories Both Practical and Ornamental

THE number of Paris houses that specialize in creating the negligée would seem beyond the power of mind to count. On every hand they greet one, both large and small, on all the side streets, on all the avenues. But alas! these shops though often quite inconspicuous and humble in appearance, ask such amazingly high prices for the simplest hand-made *saut du lit* that one is forced to admit that the New York stores are more than justified in demanding so much for these imported articles. But there is one small place where many of the best specialty houses in New York buy their models, and here it is that one finds those bargains that all dream of on arriving in this town of shoppers' myths, but which so often escape the most watchful eye.

BARGAINS IN NEGLIGÉES

The model sketched at the bottom of the page is one of these bargains. This exquisite negligée of pale pink, accordion plaited radia, trimmed with lovely Milan lace, and made over a tight-fitting lining of India silk, only costs 90 francs.

The gown shown above is more elaborate and is made with a long, loose, perfectly straight mantle back of brocaded crêpe de Chine that falls over the front sides to stop at the accordion plaited chiffon panel. Over the sleeves, and down each side of the front runs a wide band of fine, imitation point de Venise. At the middle of the little pointed neck in the back, these two bands are lightly caught together, then each band is turned back under itself, and fastened in a deep bias line under the arm. The effect thus obtained is half hood, half butterfly drapery, with the double advantage that the center of the back is left quite plain, in a long, straight line, showing to advantage the beautiful brocaded material. The price of this gown is 175 francs.

When one happens to know the cost of the average, simple, hand-made kimono which sells at many of the lesser shops for 300 francs, the bargains offered by this particular house will be doubly appreciated by the seeker after the good yet inexpensive.



Robe intime of simple lines, unadorned to show to advantage the brocaded material



The accordion plaiting of this negligée is broken by an insertion of Milan lace

NOVELTY IN HAIR ORNAMENTS

So much does the success of the evening toilette depend upon the right choice of hair ornaments, that these beguiling accessories are always of interest. Those of this season, with their masses of brilliants and their sweeping birds of paradise are rather costly affairs, but here, as in most things, if one knows how and where to buy, the prettiest is not always the dearest. There is a certain shop owned supposedly by a manufacturer of artificial flowers alone, but who executes as well orders for various coiffures in spangles and net for the largest of the rue de la Paix houses, and here one can buy practically the same thing at probably about one-quarter the cost as that paid at the better known places. Among the latest designs is the fan-shaped ornament seen in the upper right-hand corner, that is quite a change and somewhat of a relief from the omnipresent flat rhinestone filet or the erect aigrette stuck high in the very front. This ornament is composed of a fan-shaped clasp about three inches long heavily spangled with crystal, from above which rises a large, fluffy piece of stiff accordion plaited tulle. Pinned just to the side of a low coiffure, it has an enormous amount of chic, and may be had for the modest expenditure of 30 francs. If one wishes something a little more elaborate the tulle may be replaced by a bushy aigrette, and the crystal ornament by a design of rhinestones.



A novelty in hair ornaments composed of tulle plaited into a crystal clasp

A TEA TABLE ACCESSORY

An English shop in Paris has a stock of accessories for the table that would bring delight to the heart of the most particular hostess. The curate's assistant for the tea-table, shown in the lower right-hand corner, is made of quadruple nickel-plate, stands only a foot and a half high, and is a combination toast maker, warmer, and plate holder. At the bottom is a large spirit lamp with a strong flame, the middle tier is a round grill capable of toasting three or four pieces of bread at a time, and above this is the rack for the plates. From a small hook at the side of the frame-work is hung a pair of tongs, by means of which the bread may be turned or removed from the grill without danger of burning one's fingers. The heat from the lamp keeps the plates warm while the toast is making, and the whole arrangement assures delicious hot toast for an out-of-door five o'clock with the least amount of trouble. In the stand illustrated the plates are of white Worcester bordered with gold and green, and the price of the whole is but 100 francs.

Note.—One franc is equivalent to twenty cents.



A tea table accessory which combines toast maker, warmer and plate holder



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des

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HAVING just returned from Paris, Mlle. Jaqueline is ready to discuss with you *"les modes d' automme."*

IN consultation with the greatest designers, she has secured intimate information about the modes of to-morrow. These secrets are reserved for your personal interview with Mlle. Jaqueline.

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"To Jaqueline, most Parisian of Americans, my heartiest good wishes."
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THE CONQUERING *of* NEW ROADS

Maps and Speedometers that Aid the Motor Tourists in the Fascinating Exploration of Unfamiliar Routes

WHILE there is a certain amount of fascination in touring through an unfamiliar part of the country and in wondering what will be the view in store for us just around the corner, the driver must be forewarned of dangerous turns and steep hills, and must be ready to take this road or that at the next fork. There are poor roads of course as well as good, and the average motorist ought to keep to the latter, even though the scenery on the better highways may not be as picturesque.

The roads of this country are being improved at the rate of thousands of miles a year, and a route which may be almost impassable one season may be converted into a fine boulevard the next. For the tourist, road maps are issued every few months, giving in detail the best route to be traversed and showing the nature of the road, the number and the direction of the turns, and the distance from one landmark to the next. In this manner the route may be followed closely, for these maps are accurate and are kept up-to-date. One of the best known of these road guides is issued in the form of a leather-bound book containing detail maps for every section of the country, with notes and directions as to the course to be followed and the nature of the road printed on the accompanying pages.

ROAD MAP CASE

To hold this book of maps—or any other guide of similar shape—a special case has been designed. This consists of a sort of pocket provided with a leather-covered back and a celluloid front. The case is of sufficient size to accommodate the book when opened, and the celluloid front holds it in this position, at the same time enabling the maps and directions to be read easily. To one who has tried to turn the pages of a road map in the strong wind created by the rapid travel of the car, this celluloid covering, that holds the leaves in place and at the same time protects them from dust, mud and rain, will strongly appeal. Although the holder may be carried in the driver's lap, a flap on the top of the case enables the guide to be suspended from the wind shield rod at the front seat or from the robe rail in the tonneau. The price of this case is $1.50, $2.50 or $3, depending upon the quality of leather, the lining and the special color scheme desired.



A leather case with a celluloid front to hold the indispensable road map.

TO REGISTER MILEAGE

Most automobile touring road maps note the distance between turns, hills, cross-roads, hotels, bridges, and so forth, in miles and tenths of a mile. The total mileage of each landmark from the starting point is also given, and it therefore becomes necessary to equip the car with an instrument for accurately measuring the distance. The modern speedometer is a wonderful device, and when properly applied to the car, it will register thousands of miles with no more variation than that due to difference in tire pressure or other trivial details for which the instrument itself is not responsible. Such a device is generally provided with a set of figures that gives the mileage to 100,000, at which point the numbers are automatically set to zero for a fresh start. This total mileage is given in tenths, so that the distance traveled may be accurately measured.

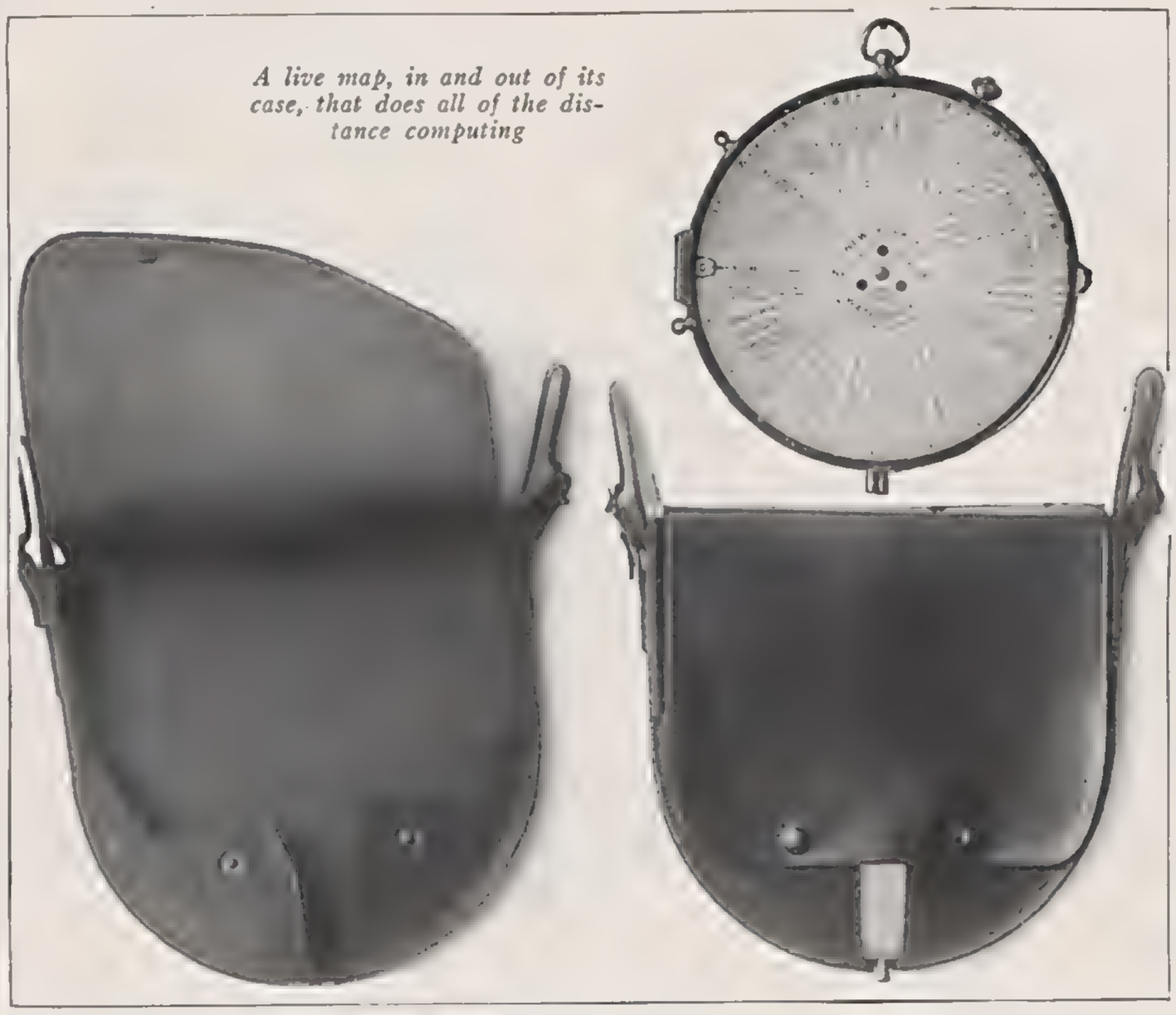
ELIMINATING MATHEMATICS

But it would be found exceedingly inconvenient to be forced to subtract the morning's reading of the speedometer from the subsequent figures in order to determine the mileage attained at any time during the day. The necessity for this is obviated by the use of a set of "trip" figures, which are now found on nearly all speedometers and which indicate the distance traveled during a given period of time. As these figures may be set to zero whenever desired, the daily trips may be read separately from the total mileage.

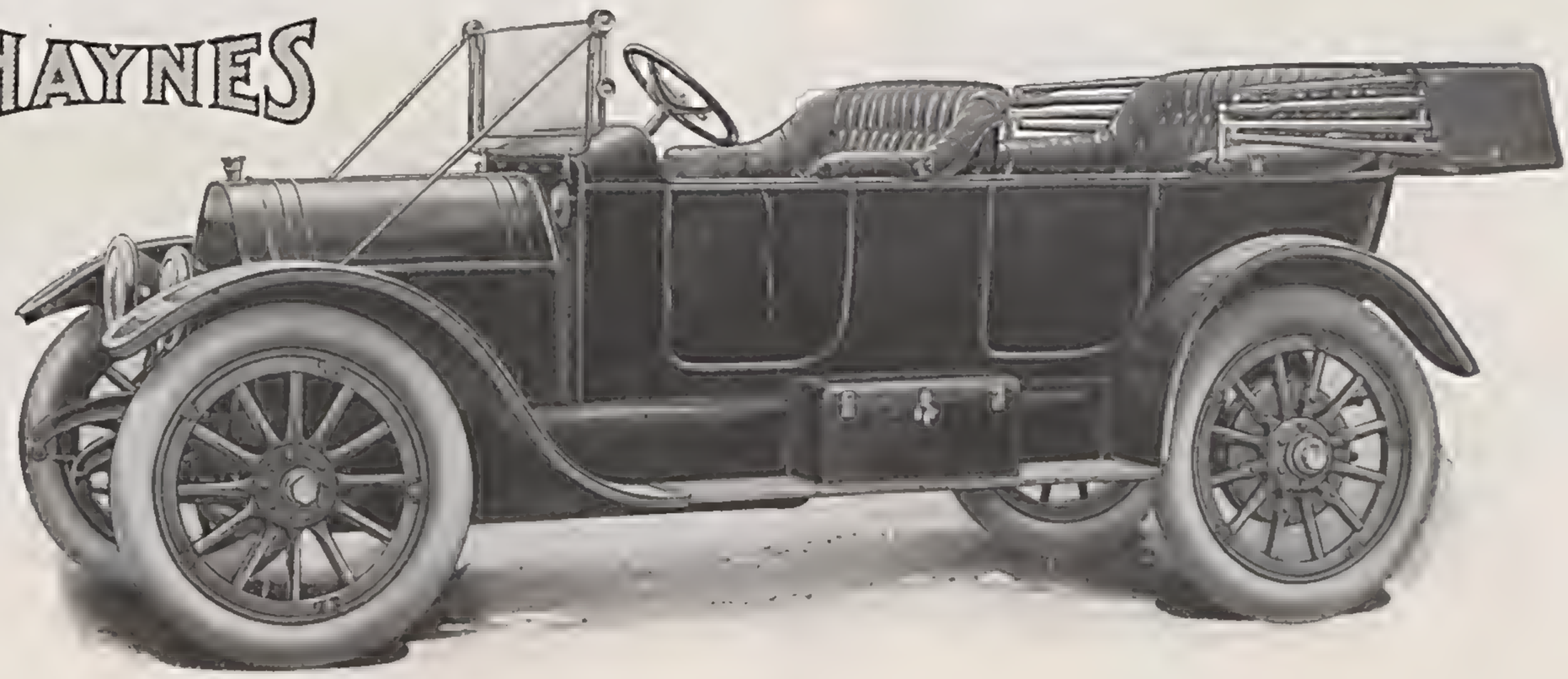
Mathematics, even to the extent of simple subtractions, may be eliminated to a certain extent by comparing speedometer readings with road map distances. Deviations from the route as given on the map, however, will be indicated by the trip figures as well as by the total mileage set of the speedometer, and this would ordinarily necessitate allowances for the side trip when the guide is again followed. This year finds several speedometers on the market that are provided with a series of trip figures that can be set to any desired amount in order to make them correspond with the distances as given on the road map.

(*Continued on page 96*)

A live map, in and out of its case, that does all of the distance computing



HAYNES



Luxuriously Comfortable and Beautiful HAYNES Electric Starting and Electric Lighting

IF YOU are choosing—or helping to choose—the new car, it does not seem possible that *any other* car could appeal more strongly to you than this beautiful, luxurious new Haynes.

It is not to be presumed that you would select any car for its beauty or luxury alone. You will demand a splendidly designed, splendidly built motor car *with* comfort and beauty.

The nineteen years of Haynes experience in Haynes Shops building Haynes cars and the long record of Haynes cars in *service,* speak volumes for the motor car *knowledge,* the correctness of design, the excellence of workmanship built into the Haynes car of today. The luxury of the newest Haynes, the comfort which comes from its twelve-inch fine hair upholstery, its shock-absorbing spring suspension, its perfect balance of proportion, and the beauty of its finish—these qualities are apparent at a glance.

Any Woman Can Drive a Haynes Anywhere at Any Time

The new electric starting and electric lighting equipment, now an integral part of every Haynes, removes the only obstacle that has kept the gasoline car from being "a woman's car." You could handle the new Model 22 Haynes just as well as any man. The *starting crank* is *done away with.* Getting out in the road to light lamps is *done away with.* Start the car—*every time*—and light the car, right from the driver's seat. It is a wonderfully *complete* automobile. A *large* car, too—distinguished in appearance and very roomy. Under the hood is a big powerful motor—a *Haynes*-made motor—that takes you anywhere at any speed.

Haynes dealers will be pleased to show you this *unusual* new model now. Go see it. Go ride in it. See how easy it is to *start.* See how easy it is to handle. See how comfortable, how beautiful it is. And not the least noteworthy feature is that the Haynes touring car models—complete in every detail—sell for only $2,250. Closed body types slightly higher. Catalog mailed on request.

Haynes Automobile Company, 32 Union Street, Kokomo, Indiana

1715 Broadway, New York.; 510-512 North Capitol Boulevard, Indianapolis;
1702 Michigan Avenue, Chicago; Van Ness Avenue at Turk Street, San Francisco.



FOR the Fall season all Simplex closed bodies will be of entirely new design. In addition to the seven passenger limousine and landaulet there will be offered new style four passenger bodies, suitable for Shopping, the Avenue, and the Park. These bodies will have a wide rear seat which will comfortably accommodate two passengers and will also be equipped with two drop front seats facing the rear. The shaft drive chassis will be employed in each instance.

SIMPLEX AUTOMOBILE COMPANY

240 WEST 59TH STREET

NEW YORK CITY



The Ben Greet Players giving "As You Like It" in Van Courtlandt Park for the benefit of the Children's Aid Society

NOBLESSE OBLIGE

The Share the Children's Aid Society Takes in the Effort to Alleviate the Congestion of Immigrants in the Metropolis

NOWHERE are the tragic effects of our unenlightened immigration policy more in evidence than among the classes which the Children's Aid Society makes its especial care.

In its latest report, this Society refers to the dire effects of allowing the immigrants to settle in the metropolis. Even to alleviate the conditions under which the majority of these immigrants live, is an almost impossible task, and their assimilation with our population is out of the question as far as the adults are concerned. These sentiments, it should be understood, are not part of the formal report of the Society. This organization finds that the constant accessions to the ranks of these immigrant poor throw upon it responsibilities which are extremely difficult to bear. Besides, the experiences undergone by these unfortunates naturally predispose them to discontent.

THE SOCIETY'S OWN SCHOOLS

The Children's Aid Society adheres heroically to its plan for helping as many of these poor people as its resources permit. It has for over half a century continued its efficient work in the face of tremendous odds. The charities carried on by the Society include twenty industrial schools for children who do not attend public schools, also dental clinics, camps, convalescent homes, lodging houses and clubs, a farm school, and a summer home.

The oldest school in this system is that one at Pike Street. The Delafield family of New York has taken an especial interest in this school for more than half a century. Its pupils are of Jewish ancestry; their ages vary from four years to seven. The enrollment, according to the latest report, was 559, with an average attendance of about 200. These children attend this and other schools of the Children's Aid Society, instead of the public schools, because their parents are too poor to feed and clothe them.

DESTITUTION AT ITS WORST

The destitution among these children is extreme, and many pitiful stories of the privations to which they are subjected come to the ears of Miss M. E. Schlegel, the principal. A letter typical of those constantly received by her and other members of the Society is one in which the mother asks that her little daughter be excused from school for a few weeks because she has no shoes. As the mother has the care of a paralyzed husband and six children, she explains that she cannot work, and that consequently she has no money to buy shoes for the child. This is only one case out of thousands which the Society is trying to help. A gift of $10 to the principal, to be expended for shoes, led her to ask the teachers in her school to inspect carefully the footwear of their little charges, and report to her only those children whose shoes had very defective soles. To her dismay, no fewer than forty children were reported to be practically barefoot. The $10, of course, was not sufficient to provide footwear for such a number. The demand for shoes is incessant, and no greater help can be given to the Society than to provide either money or shoes in wearable condition, so that this pressing demand may be met.

PROVIDING FOOD AND SHELTER

At all these schools, besides providing shoes and articles of clothing, the ill-nourished children are served with meals. Dinners to the number of 16,363 have been dispensed at the Pike Street school in one year. The aid given to the children and to the families as well, is in the form of food supplies, clothing, opportunities for shelter, and for outings for longer or shorter periods. Cash donations are rarely given—an eminently wise provision.

One of the most disquieting facts developed by the work of the Society is the marked increase in the number of very young children suffering from St. Vitus dance. The nervousness which this disorder indicates is ascribed to the lack of quiet in the crowded tenement home where the child's rest is broken. Each little unfortunate is at all times, at home and in the street, exposed to almost ceaseless noise; in his elders, these rest-destroying conditions, coupled

(*Continued on page* 96)

"Onyx" TRADE MARK Hosiery

Silk



The Mode of A. D. 650

This is the oldest stocking in the world. It is treasured in France as a relic of Saint Germain, who died A. D. 677. Coarse linen was used in its manufacture; note the drawstring and absence of heel.



The Mode of A. D. 1912

This exquisite "Onyx" Pure Thread Silk Hose shows the latest trend of fashion. Selected especially for Autumn wear, it represents the last word in the manufacture and design of hosiery.

THE history of hosiery reached its climax when "ONYX" Hose were introduced twenty-five years ago.

In Fit, Style and Wearing Quality "ONYX" Hosiery is the best the world can offer. "ONYX" Silk Hose for Men and Women include every quality, price and color, ranging from 50c per pair upwards.

No. 6B—The handsome example of "ONYX" Pure Thread Silk Hose pictured above, with chaste and delicate berry and leaf design, is priced at $7.95 per pair

Sold by the leading shops. If your dealer cannot supply you, we will direct you to the nearest one, or send postpaid any number desired. Write to Department 1

Wholesale Distributors

Lord & Taylor

New York

Cinderella and the Prince



"And great was the joy of the Prince at beholding her again."

It requires no great imagery to fancy Nabisco a dainty from out the realms of fairyland.

Famous Sweethearts

Yet the exquisite delicacy, the honied sweetness, the fragile tenderness of Nabisco Sugar Wafers are real—enjoyed by all.

Nabisco Sugar Wafers are the perfect dessert confection, blending harmoniously with any repast. Serve with fruits or ices, with frozen puddings or beverages.



A Famous Sweet

In ten cent tins; also in twenty-five cent tins.

NATIONAL BISCUIT COMPANY

Mid-Season Special
St. George Arm Chair
with Hair Cushion
Only $7.00 — F. O. B.-N. Y.

A splendidly woven chair in natural white willow—made extra large and roomy with wide seat and high back.

Chair 28 in. wide—arm to arm
Back 26 in. high from seat.

This chair is unusually adaptable to any surroundings and will go nicely with our RIVERVIEW MODEL.

Without Cushion, $6.00

The season's most popular selection. Special offer continued for 30 days.

Send for complete catalogue of hundreds of artistic models.

MINNET & CO.
(ESTABLISHED 1898)
Manufacturers of High Grade Willow Ware
361 Lexington Ave. New York



Emilie

Formerly Le Boudoir Cie.

TEA-GOWNS
BLOUSES :: NEGLIGEES
6 East 46th St., New York
Opposite Ritz-Carlton

The HEART *of the* HOME

The Congruous and Hospitable Furnishing of the Living-Room Which Reflects so Strongly the Individuality of the Family

ABOVE all things the living-room should be livable. It must not be simply a store-house for furniture and bric-à-brac, but a comfortable, restful room that is inviting not only to the members of the family, but to the guest as well. The individual tastes and requirements of the family will to a great extent determine the general scheme of decoration, and this important matter must be taken into consideration if this room is to be a success. Yet the furnishing of this room should not be allowed to "grow" without any well thought out idea of the completed whole.

BEWARE OF MIXING PERIODS

It is invariably fatal to mix periods of furniture the patterns of which are dissimilar. The periods that overlap each other can sometimes be combined successfully, but this should be undertaken only by a person of taste who has studied the subject thoroughly. Thus certain designs in Louis XIVth furniture will mix with Louis XVth. Empire, on the other hand, will never harmonize with the earlier French periods because the designs are utterly at variance. The living-room and hall should be designed in accordance with the exterior of the house, and the furnishings should carry out the similarity. It is disconcerting, to say the least, to enter a Colonial house and to be ushered quickly into a living-room of flamboyant Louis XVth decoration.

Many sitting-rooms are very difficult to decorate because they are badly planned by an architect who has disregarded the laws of proportion, and no amount of strategic contriving on the part of the decorator will avail. A familiar type of living-room that is always baffling to the decorator is the one with an inordinately high ceiling. Wainscoting and wall-coverings will succeed in relieving this effect somewhat, but there will be no harmony until the ceiling is actually lowered. Where the ceilings are fairly high, the furniture should be proportionate, for the best of low furniture looks trifling in such a room. Before anything is done to the walls, or there is any attempt made at furniture selection or grouping, structural defects must be remedied, or such efforts will be in vain.

GOOD LIGHTING

It is obvious that the living-room should be cheerful, and this should be kept in mind throughout all the planning. The lighting, both natural and artificial, is probably the most important factor in this regard, and it, together with proper ventilation, may necessitate considerable experimentation. The window openings should permit of a great deal of light, for if there is too much it can be modified by curtains. Magical effects and transformations may be wrought by the comparatively simple expedient of clever lighting. Furniture that has not aged well, or coverings that have not been a success as to color, will lose much of their unsightliness if the window draperies are rightly managed.

Artificial lighting that comes from the center of the ceiling is always bad, as it places furniture as well as people at a disadvantage. A central drop on a table is useful and effective, but should always be well shaded. Lighting should come from the side, and should be brought low enough to do away with eye strain. Under no condition should the living-room be flooded with light, so that every object and person is at the mercy of its compromising glare. There should be enough drop lights for those who care to read or write, but much beauty will be attained if provision is made for shadows.

HANDLING THE WALL SURFACE

The next important factor is the wall-covering. Probably the two-toned paper will be found the most satisfactory. If a geometric design is decided upon, one with a closely set pattern will usually prove the most pleasing. The proper handling of wall surfaces will often make or mar a room otherwise perfect. This refers not only to the color, but the way in which the covering is applied. Warm browns and many shades of yellow will draw the walls together if a feeling of bareness cannot be dispelled in any other way. If the room seems too small and crowded, use cool, receding colors, like green or blue. Still more space will appear to be gained if a plain paper or one in small design is used. Where there are few windows, and consequently very little light, warm tints in the different shades of rose and yellow should be used. If the lighting is comparatively dull, the entire scheme of decoration should be light. The effect of vertical designs and the high and low wainscot on the hight of the walls has been pointed out before in these articles.

ARRANGE FURNITURE HOSPITABLY

The selection and arrangement of furniture is the matter of final importance. Five years ago it was a very difficult thing for the average householder to find, at moderate cost, furniture of acceptable design and workmanship. Nowadays all is changed. Modern copies and adaptations abound, and are astonishingly good, for interest in the antique has caused a revolution in the manufacture of furniture.

Where a great deal of furniture is used, not a little thought should be expended in its arrangement. Furniture should never be thrown down wherever an available wall space presents itself, or where it is thought to be out of the way. It often requires a great deal of ingenuity as well as common sense to group chairs, couches, and tables successfully, and sometimes it will take a week or two for different tentative arrangements. A well carried out scheme depends not only upon utility, but must be considered as well in its relation to the hangings, woodwork, and floor-covering. The fireplace, as a rule, will supply the nucleus of the whole scheme, as it is the logical focal point. A settle on the opposite side of the room will determine another group—a center table, a third. A chair, for instance, should never stand alone in a corner, as it will have a most unhospitable air. Many rooms are unsuccessful because of the great distances between the different pieces—an arrangement which discourages the interchange of social amenities.





FURNITURE BEQUEATHED

to us by

Marie Antoinette

THE elegance and exquisite sense of taste rather than the extravagance and frivolity of French Court life under Louis XVI were reflected in the Furniture of his period.

It is these qualities, at all times most charmingly displayed, which make our Reproductions of the Furniture of that age so eminently befitting the modern Boudoir or Reception Room.

Our quest for suitable originals has led us not only to the private apartments of Marie Antoinette at Versailles and the Little Trianon but to some of the leading private collections in Europe.

Our Furniture is to be seen only in one or other of the Twelve Galleries we devote to its display in New York.

We have no agents and no branch establishments. Write us for our interesting book, handsomely illustrated with etchings, "The House and Its Plenishing."

The Grand Rapids Furniture Company
INCORPORATED

34 and 36 West Thirty-second Street, New York

HAMPTON SHOPS



HATS *from* LONDON TOWN

English Milliners Are Predisposed in Favor of the Low-Set, Snugly Fitting "Slouch" Hat for Early Autumn Wear

"SLOUCH" is the word which is going to rule a certain type of English millinery this season, and it seems likely that it will supersede the popular "bowler" hat. These hats are apt to hide too much of the hair and cast shadows over the face; still they are becoming. Moreover, they are far warmer than the quondam "bowler" with its unyielding crown and brim.

THE "SLOUCH" HAT

The sketches on this page, drawn at Madame Zyrot's establishment, give a clear idea of some phases of the autumn millinery. Blue and green will be very popular, and they are favorite colors of this modiste, who, with the true artist's feeling, blends them carefully in their right tints—not an emerald green with a china blue. The top sketch shows a felt in a woodland shade of green. Its trimming is simple, and it relies on the rich blending of colors for its effect; the ribbon and long quill are of a peacock blue.

The bottom drawing also emphasizes the "slouch." It is made of black velvet with the much favored Tam o' Shanter crown. The only trimming is a bow of tarnished gold tissue.



Woodland green felt and a peacock-blue quill blend attractively in this walking hat

FLOWERS CONTINUE TO BLOOM

Flowers will still be seen on English millinery when the real blossoms have faded. The middle illustration is a bonnet for the autumn, of lighter make, the top of beige charmeuse, the brim underneath lined with a delicate shade of blue. Narrow beige velvet strings tie under the chin, and a wreath of tiny wild flowers and grasses clamber up one side of the bowl-shaped crown.

Black, in an endless variety of materials, all light in weight if not in appearance, will be popular this autumn and winter, and it is welcome news, for black hats are generally becoming. One soft, "slouch" hat, of black satin, seen at an early exhibition, was trimmed with an old-fashioned ribbon in blue and gold. At the side was posed a bunch of rough grasses, buttercups, tiny roses, and daisies.



A charmeuse bonnet which shows the continued use of summer flowers on autumn millinery

HATS GROW SMALLER

Although hats are going to "slouch," they are not large nor overpowering; in fact, the tendency seems to be toward a decrease in size. One small model in biscuit-colored felt was lined with cherry satin, and in daring contrast to this was a trimming of a flat, dull blue bow, lined and piped with cherry satin.

Madame Zyrot is showing a specialty which she calls a "Fisherman's Slouch." These hats are made of fine soft felt and copied from fishermen's hats. But they are vastly different in tint from the caps the "old salts" affect, for they are made only in the most delicate shades of lavender, rose-pink, and silvery blue, unspoiled by any decided trimming. It shows nothing but a binding of self-colored ribbon.

Another small model of soft black satin had a black velvet crown fashioned like the quaint hats of the "beef-eaters," the wardens of the Tower of London. The ribbon which formed the trimming of this hat was very beautiful, and specially designed and made for Madame le Roy. On a black silk groundwork pale pink roses were embroidered, with foliage of gold and silver thread.

Madame le Roy is making a feature this autumn of Greuze hats to suit the Greuze type of girl. One lovely model of waterproof black net was trimmed with a long ostrich feather of Nattier blue, arranged so as only partly to hide another feather in very pale pink. The brim was slightly turned up all around—a new line.



The full-crown hat that droops low over the face is to be popular in London this season

FOR THE SCOTTISH MOORS

There are some very up-to-date sports and traveling hats to be seen at Frederick Gorringe's.

A neat model in tweeds, brown with a tint of green, was one of the smartest. The trimming consisted of a shaded feather pad which stretched right round the crown and finished with a trim wing rising from the center of the hat.

Crane's Linen Lawn

[THE CORRECT WRITING PAPER]

NOVELTIES

Among the new ideas fresh from Paris may be especially emphasized the sheet with the edge turned over on the left, the monogram being stamped on this flap. Also there is a new envelope with an unusual cut to the flap. Perhaps the best colors ever introduced for fine stationery are the new shades of Crane's Linen Lawn—Saxe Blue and Antelope. You must ask to see them at your dealer's.

If you cannot procure these papers from your stationer, write us and we will send you samples and give you the name of a stationer who will supply them.



FEW things give such satisfaction as writing or receiving a letter upon good stationery. This is desired by every woman who uses correspondence as a means of cultivating social life. This season we are offering new fashions, original creations of Eaton, Crane & Pike Company, but reflecting the best ideas of Paris and London as well as New York.

TRADE MARK

EATON, CRANE & PIKE COMPANY

NEW YORK PITTSFIELD, MASS.

TRADE MARK

NEW YORK PARIS

Estelle Mershon
Gowns, Dresses and Millinery

Telephone, Bryant, 7491 20 East 46th Street, New York



Now exhibiting imported models in gowns, blouses and millinery for Autumn.

Exceptional copies of smart Parisian designs may be obtained at very moderate prices.

To visitors from out-of-town, Estelle Mershon extends a most cordial invitation to call at her establishment.

BITS OF PERSONAL AND HOUSE ADORNMENT

VERY lovely pieces of jewelry are now being made in what is technically known as 18-karat lace-work—really a sort of glorified gold filigree, extraordinarily delicate in design and set with precious and semi-precious stones.

Rings constructed somewhat on the order of the dinner-ring and the little-finger ring are set with rosebud pearls—an irregular pearl of the genus baroque with lovely metal tints. The ring itself—the finger band and the curved setting, which is raised to hold the pearl—is composed entirely of the finest threads of gold wire daintily twisted and turned by clever Persian fingers. These rings may be bought for from $24 up to $35. Another ring, set with a Japanese culture pearl, round and lustrous and scarcely distinguishable from a natural pearl, yet artificially constructed by a secret process known only to the Japanese, is valued at $42.

JEWELED LACE-WORK RINGS

Then there are rings set with American sapphires, cut round or square; three stones are set deep in the filigree, or in combination with diamonds or emeralds. In the latter style the gold is tinted a greenish tone, and a scalloped edge of the lace-work fits around the stones, making an unusually beautiful ring. These also sell for from $24 to $35. Less expensive are rings set in the same fashion with garnets or topazes, that are sold for $19.50.

A very beautiful and oriental-looking dinner ring costs $110. It is made of dull, greenish-gold lace-work with five small pearls, each of a different metallic tint, running along the center. Between the pearls and around them, the lace-work is studded with small diamonds and crusted with tiny pin-points of gold. There are also rings of platinum lace-work, usually set with the popular sapphire and diamond combination. One particularly beautiful ring, priced at $96, has a band of small diamonds running diagonally across it, on either side of which is a sapphire. Made smaller and narrow, these platinum lace-work rings make unusual guard rings.

A VARIETY OF PINS

Jeweled circles are also being made of this lovely workmanship, finished at the lower edge by the neat "gallery" which adds both strength and beauty. Large circles set with four, square-cut sapphires, between each of which is a tiny, hand-carved inset of gold set down between the leaf motifs of the filigree, sell for $45. Pearl-set circles come in all sizes from $27 upward. The noteworthy thing about this style is the open cross-bar setting of the jewels. Or one may buy circles of the plain lace-work set with four, small, round sapphires for $25.

Brooches in different shapes and sizes are set with every imaginable semi-precious stone—topaz, amethyst, peridot, tourmaline, black opal, and emerald matrix. A largish pin, set with a clear amber topaz finished by a deep scallop, costs $18.

Then there are those invaluable accessories, bar pins. A slender model with delicately pointed ends, set with a single jewel, costs $29. More expensive pins are more jeweled, and sets consisting of bar pin, bracelet, and ring are very popular. Although higher in price, the flexible bracelets made of jeweled lace-work are much more beautiful, owing to the greater opportunity for design in the links. Delicate squares of lace-work, holding round stones, sell for $65 and up.

EARRINGS OF EASTERN WORKMANSHIP

Earrings may also be bought to match the other lace-work jewelry. Square buttons set with a square-cut stone have a pendant formed of tiny square links of lace-work from which hangs a square, lace-work frame holding a loose-hung sapphire. Many of these earrings have tasseled pendants—a form of decoration in keeping with their Eastern workmanship. An oriental-looking model shows a crescent-shaped circle dangling a sapphire, with the lower, almost invisible edge of the circle finished by strings of tiny gold rosettes so jointed as to swing like tassels as the wearer moves. This style costs $27.50. Or the crescent drop may be had without the tassels for $18.

Particularly lovely are the all-gold earrings, remarkable both for their delicacy of size and design and for their moderate price, for medium-sized pendant earrings—the only kind a small-faced woman can wear—are usually high in price and elaborately jeweled. One pair, priced at $13.50, has a diamond-shaped button from which hangs a tiny link of the same shape, holding an elongated diamond-shaped drop.

AN IMPORTATION OF COPENHAGEN WARE

Lovers of that beautiful and most expensive ware, Royal Copenhagen, are now saved the trouble of personally importing it, for a well-known dealer in china and glass has just brought over a large and complete collection. Here one finds all the standard Copenhagen pieces: animals, delicately colored and wonderfully glazed; vases large and small, service plates, and also some things new and equally lovely that are not so much associated with Copenhagen. Fruit plates in one of these new designs sell for $180 a dozen. These are pure white in tone, with a two-inch raised rim pierced by tiny holes which are covered with a glaze of pale gray. The center of the plate holds a single pink rose, the long, thorny stem sometimes curved, sometimes straight, with or without leaves. The many glazes, each fired separately, for which this porcelain is famous, and which so greatly increase its cost, have kept each delicate color untouched by another, distinct for all its delicacy.

NEW DESIGNS IN VASES

A little vase, typically Copenhagen, is round and flat at the base and curves upward into a slender stem of a mouth. One side of the neck is splashed with pale gray; where this ends, lies a delicate seed-pod of faint brownish tone. On the opposite side, the vase is left its original ivory tint, save for a single brown thread running down the neck, from which hangs a dark brown spider. Price, $8.

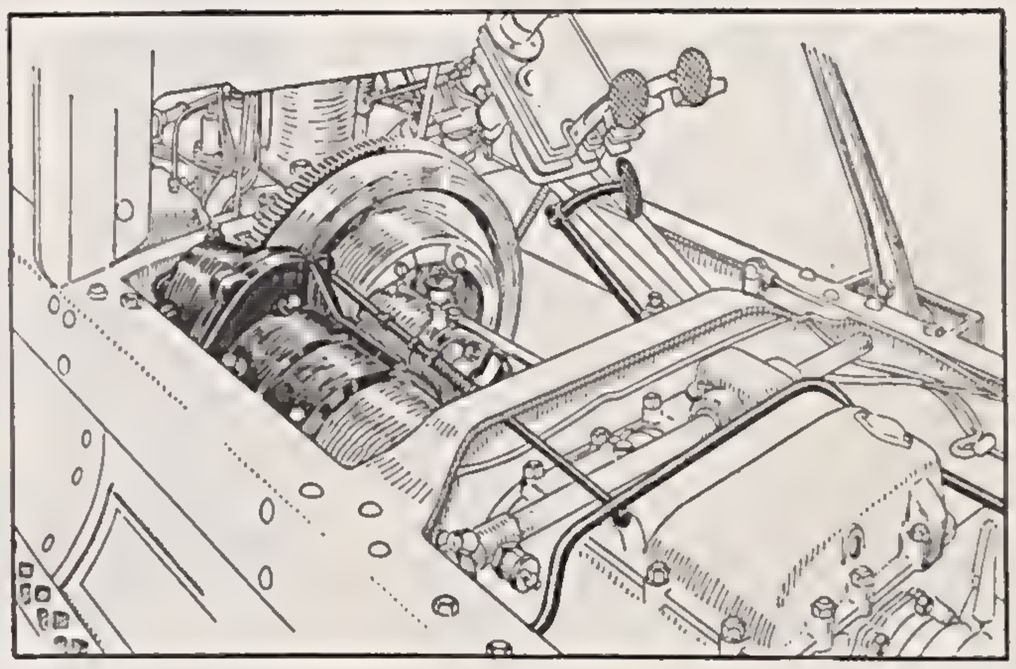
A slightly larger vase is glazed with an exquisite shade of purplish blue, dark at the neck and gradually lightening towards the bowl, where it ends in a grayish white. On the bowl are scattered three purple pansies. The cost is $8.50.



A Powerful Electric Starter

Now Standard Equipment on *Peerless* **Motor Cars**

PRESSURE ON A PEDAL



STARTS THE ENGINE

THERE has been added to the already exceptionally complete equipment of Peerless Motor Cars, the GRAY & DAVIS ELECTRIC STARTER, a powerful device that will invariably crank the engine, spinning it, if necessary, for thirty minutes.

This ELECTRIC STARTER is extremely simple. It consists of a motor of very exceptional efficiency geared to the fly-wheel. As it uses the 6 volt current of the Dynamo Electric Lighting System, there are no complicated electrical controls — only a simple switch. The battery for starting and lighting is charged automatically and without expense by the dynamo.

PEERLESS 1913 MODELS

Equipped with Electric Starter

"38-Six," $4,300 "48-Six," $5,000 "60-Six," $6,000

THE PEERLESS MOTOR CAR COMPANY

CLEVELAND, OHIO



Dr T·Felix Gouraud's

ORIENTAL CREAM

Look into your mirror this morning. Do you find no souvenir of the hours spent in the blazing sunlight on the beach and golf links and tennis court? Tan and sunburn must be removed at once if you are to look your best at the social events of Autumn and Winter.

Telephone Your Druggist for a Bottle of

GOURAUD'S ORIENTAL CREAM

This wonderful beautifier imparts a delicately clear and refined complexion. It is for sale by every good druggist and department store in every large city in the world, or will be sent direct on receipt of price.

Price, $1.50 per Bottle

To apply ***Gouraud's Oriental Cream*** you need a soft velvety sponge. Use the very best quality fine grain sponge procurable — or, better yet, send for one of

Dr. T. Felix Gouraud's ORIENTAL VELVET SPONGES

imported from the Adriatic sponge fisheries. These sponges are of firm, close texture and absolutely free from dust, dirt and grit. In dust-proof boxes, ready for use, 50c each.

Ten Cents in Stamps Will Bring You a Book of

GOURAUD'S ORIENTAL BEAUTY LEAVES

This charming little booklet of perfumed powder leaves may be slipped into the purse and is a necessity after exposure to wind and dust.

FERD. T. HOPKINS, Proprietor
37 Great Jones St. New York

FOIBLES *of a* NEW SEASON

Almost Each Striking Hour Records the Arrival of a Purse, a Ruche, a Buckle, or Some Other of the Little Elegances so Beloved by La Parisienne

VARIOUS are the artistic creations found at that most fascinating of shops, the Maison Babani, a house which, since its start over thirty years ago, has held a unique place in the history of the negligée. The interest this season in all things of the east has inspired this firm to present a still more tempting display of robes, scarfs, and evening coats, made in gold-embroidered chiffons and strange silks of odd colors.

OF MOYENAGE INSPIRATION

One of their latest models, pictured in the first sketch, is an exact reproduction of those marvelous robes of the Middle Ages. As in all of the Babani models, the under robe is made of very fine, accordion plaited liberty silk, or radia, which clings in soft lines to the figure. Over this hangs a straight, loose tunic-mantle made of gorgeous, gold-brocaded velvet, the gold threads so interwoven into the black velvet as to give the effect of a beautiful piece of silk tapestry, worked in shades of dull grayish brown. The tunic opens on each side to show the plaited under-dress of black radia, and is laced across by small cords of black silk rattail, which slip over little oblong buttons of pale, maize-colored lacquer, ornamented with a tiny thread design of bright red. The long sleeves are slashed throughout their length to correspond with the side openings of the tunic. The robe opens at the side of the back, so that there is nothing to mar the beauty of the plain, straight front.

PORCELAIN BEADED SCARFS

The scarfs and light chiffon evening wraps, made in the same straight, plain lines, are another of the delights of this shop. One of the loveliest is made in the palest shade of grayish green, almost linden-colored, with a four-inch border of gold-embroidered flowers, and the entire scarf is outlined with long beads of porcelain, in green, white, and gold, strung on a thick cord of green silk. This trimming of porcelain beads figures on many of the models. In this case, the beads serve the double purpose of an attractive trimming and of giving just the required amount of weight to make the light chiffon fall in pretty folds when thrown across the shoulders.

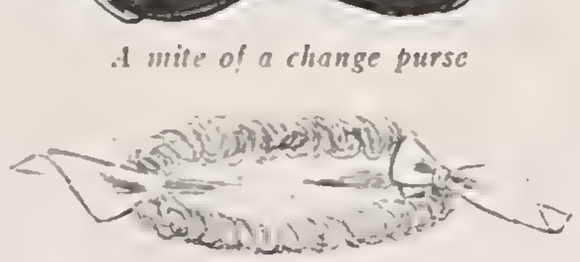
A pretty blouse from Aine-Montaille is sketched in the lower, right-hand corner. It is made of sheerest linen lawn with a little straight yoke that holds in place the tiny, hand-run tucks, which at the end of the shoulder line, finish in a wide plait to give additional breadth. The hand-scalloped edges of the front are buttoned at the neck to the depth of three scallops, and from there opens over a vest of plain white net, down the center of which run an inch-wide plait and two narrow frills of Valenciennes lace. The three-quarter sleeves are slashed and scalloped in a similar manner, the opening filled in with a puffing of the net tucked and trimmed with lace, and finished just below the elbow with a small turn-back cuff of hand-embroidered linen. A smart Directoire collar, the corners inset with square medallions of the net embroidered in cut-work buttonhole stitch, completes this unusual blouse.



Tea gown of Moyenâge origin



A mite of a change purse



Simply made, feather-trimmed neck ruche, opened and closed



A skirt, at once fluffy and clinging

A BISHOP'S STOLE COLLAR

Out of the ordinary, too, is the model illustrated in the opposite corner. A white, silky cotton crêpe is the material used. The front, peplum, and armholes are heavily embroidered in a Wall-of-Troy design, from under the indented edges of which, down the front and around the peplum, peeps a frilling of Valenciennes lace. One of the prettiest features of the waist is the oddly cut collar of old-blue linen, which is rather high at the sides and slightly pointed in front. From below this rolling collar, which fastens with a small flat bow of the linen, hangs a broad, bishop's stole of linen and lace, parting to show the embroidered front plait. The wide, turn-back cuffs of the white embroidered crêpe are finished at the wrists with smaller, turn-back cuffs of the blue linen and lace frills. Wee oval buckles of mother-of-pearl, through each of which is slipped a tiny band of the linen, are placed in the indentations of the front plait; a similar, but larger, buckle fastens the linen belt. Price, 150 francs.

GLORIFYING THE PLAIN BLOUSE

To the right of this blouse is a set of collar and cuffs, which may be arranged with any kind of a plain waist. Dull blue batiste is combined with deep points of white batiste covered with blue French knots. The square sailor collar is outlined with white lace and trimmed, just where it joins at the neck-line, with small pearl buttons. A tie of the blue,

(*Continued on page* 74)



The stole collar and embroidery are attractive features

A pretty set in French-knotted white and colored batiste



Sheer white lawn opens over a vest of net and lace



Visitors are welcome to our new store on Fifth Avenue and Forty-seventh Street, where conditions are especially favorable for those interested in Furniture and Decorations.

The fact that furniture is the most important part of the furnishings of a house, calls for no argument. The character and comfort of the different rooms depend principally upon it. Without suitable furniture, the work of the architect is nullified, as far as the interior of the house is concerned.

At our showrooms is afforded the opportunity to see the best reproductions of the work of Seventeenth and Eighteenth Century designers and craftsmen, and from actual examples, to select what appeals to personal taste.

W. & J. SLOANE

FURNITURE AND DECORATIONS

Fifth Avenue and Forty-seventh Street
New York

GAGE MILLINERY



Send 2 cents for our Style Booklet, ready Sept. 1st; drawings and descriptions of new dress and tailored millinery, with authoritative review of fashion for fall and winter. Address Department "R.1"

Gage Hats are on sale at all leading retail millinery departments and establishments. Ask for Gage Hats.

Gage Brothers & Co.—Chicago

FOIBLES *of a* NEW SEASON

(*Continued from page* 72)

with its French-knotted tips, fastens the collar. The four-inch-wide cuffs turn back from the hand and button snugly at the back by means of little loops worked in colored linen thread, which slip over tiny buttons covered with the blue batiste. A row of small pearl buttons trims the outer edges of the cuffs. These sets may be made in any color desired, for 35 francs.



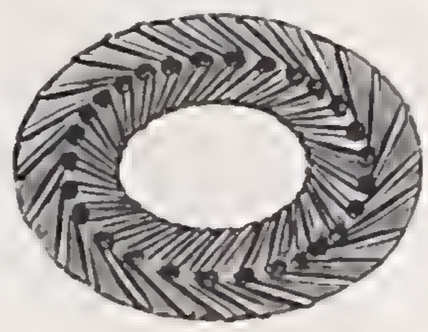
Dainty sleeve frills and fichu on a severely tailored shirt

A FICHU BLOUSE

At the top of this page is sketched another pretty blouse of fine, white handkerchief linen made with a fichu front that comes from a round, flat collar ending on top of the shoulders. This fichu is made in fine plaits, flatly pressed but not stitched. A single tuck trims the collar, with below it a frill of Valenciennes lace that continues along the edge of the fichu. The straight shirt sleeves are slightly gathered into linen cuffs, which are trimmed with tucks and lace insertion, and oddly finished with deep lace frills.

CONVENIENTLY MADE RUCHE

Most becoming are the ruches for the neck, made of silk and trimmed with ostrich feather bands, which fasten tight at one side with a big bow of the silk. As will be seen in the upper of the two sketches on page 72, they consist of nothing but a bias piece of double taffeta about eight inches wide and just long enough to encircle the neck. This is edged with wide, fluffy bands of feather trimming. One end of the taffeta is bowed with a loose knot, through which the other end is slipped when the ruche is adjusted around the neck, thus obviating the difficulty of tying and untying each separate time it is used. When worn as shown in the lower sketch, the ruche fits tight around the neck and the taffeta crushes into soft folds, so that the feather trimming and the bow alone are visible. Price, 25 francs, 50 centimes.



Buckle of white, tubular crystal beads and red enamel

MULTUM IN PARVO

There is a certain shop in Paris, very chic, very exclusive, that sells things that have, one might say, an indefinable air of the *grande dame*, so rich, so costly, yet so simple, are they. When one comes to investigate the workmanship, however, one sees that the prices are but a just recompense for the time that must have been spent in their production. For instance, there is the little purse shown in the middle of page 72—a mite of a thing, not over three inches long from tip to tip, yet it costs the apparently large amount of 55 francs. Every detail is perfect. The velvet from which it is made is of the finest quality, the ring and mountings are of heavy silver finished in gold, and in the head of each clasp is a deep sunken brilliant. At one end is a tiny silver watch inserted into the velvet by means of a circle of rhinestones, set in the same heavy silver finished in gold.



Instead of the usual wrist ruffles

A NEW STYLE FLUFFY SKIRT

Nothing is more thoroughly feminine than the be-ribboned, be-ruffled petticoat. But full petticoats, one may say, are tabooed. True, but fortunately, the great *lingères* of Paris, realizing that one of their most charming creations was threatened with extermination, have designed models which may be worn with the most clinging of gowns, and which yet give just that pretty little nothing of a fluff about the feet and ankles that is so charming. One of these concoctions of chiffon and lace is shown in the sketch below the neck ruche. A tight, scant, fitted skirt of creamy white shadow lace is lined throughout with apricot-pink chiffon. At the bottom the lace is cut in broad scallops, outlined by a four-inch ruffle of closely plaited chiffon edged in turn with an inch-wide band of white. These skirts may be had to order in any color desired, or in black lace over white, for 35 francs.

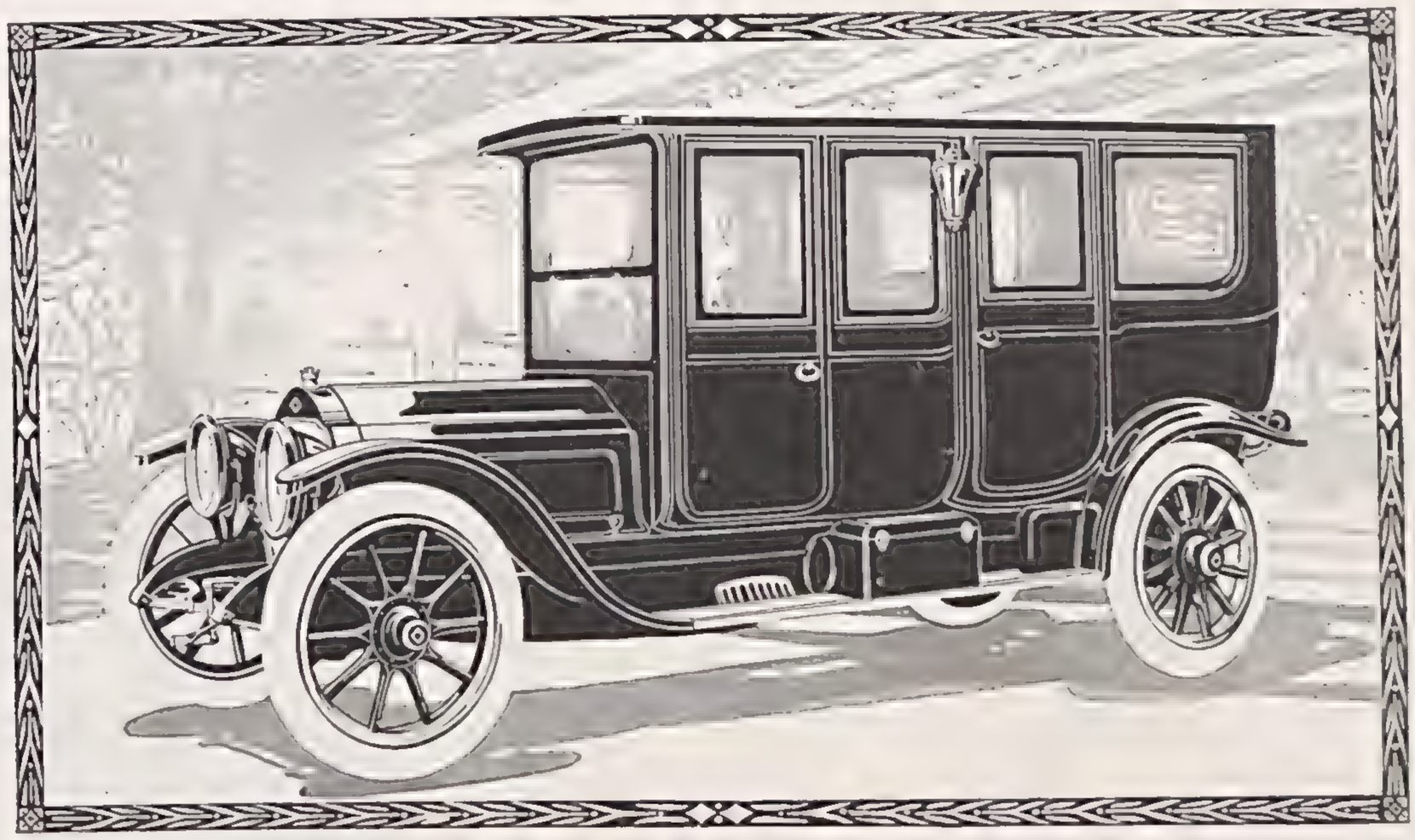
IN LIEU OF SLEEVE FRILLS

A pretty idea for a sleeve finish, and one which is somewhat of a change from the ordinary wrist ruffles of lace that continue up the side of the sleeve to the elbow, is seen in the sketch in the lower, left corner. A full plaited ruffle of lace arranged in a double row like a miniature jabot, peeks out from a three-inch slash at the side just above the wrist, and the sleeve continues down over the hand in a deep, rounded cuff. In the model sketched, the sleeve

(*Continued on page* 100)



A variation of the new sleeve finish



Garford
MOTOR CARS

MOTOR—Six cylinder, vertical water cooled; cylinders cast in two sets of three each with integral water jackets.
DIMENSIONS—4¼-in. bore by 5¼-in. stroke.
RATING—50 Horsepower.
TRANSMISSION—Selective; four speeds forward and reverse.
WHEEL BASE—135 inches.
TIRES—36 x 4½ front; 37 x 5 rear.
EQUIPMENT—Complete electric light equipment for head lights, side lights, rear light and interior lights. Warner speedometer, top and wind-shield, horn, tire holders, jack, complete outfit of tools.

BERLIN LIMOUSINE. Seven Passengers, $6000
LIMOUSINE .....Seven Passengers, $5600
LANDAULET .....Seven Passengers, $5700
TOURING CAR....Seven Passengers, $4500
PHAETON .....Five Passengers, $4500
RUNABOUT. Two Passengers and Rumble, $4500

The Most Highly Developed "Six" in America

THE Garford, now entering its thirteenth successful year, offers you a car of genuine distinction, such as it has in each preceding year, and such as its exclusive clientele has always demanded.

In the Garford Six the following fundamentals have been more highly developed, and come closer to the high mark of perfection, than any other Six made:

Carburetion, lubrication, distribution of weight, perfection in spring suspension, luxurious appointments, quietness, and easy riding qualities, are worked out in the Garford Six to a nicety not to be found in any other Six on the market.

The Garford list of distinguished American owners is composed of men and women known throughout the civilized world as people of discrimination, taste and prominence.

We will be glad to mail you a list of these prominent names, as well as a handsome catalogue, fully describing the full 1913 line.

Address: Garford Department

The Willys-Overland Company, Toledo, Ohio

H. JAECKEL & SONS

Furriers and Importers

16 WEST 32nd STREET
New York

(OUR ONLY STORE)



COAT IN ROYAL ERMINE

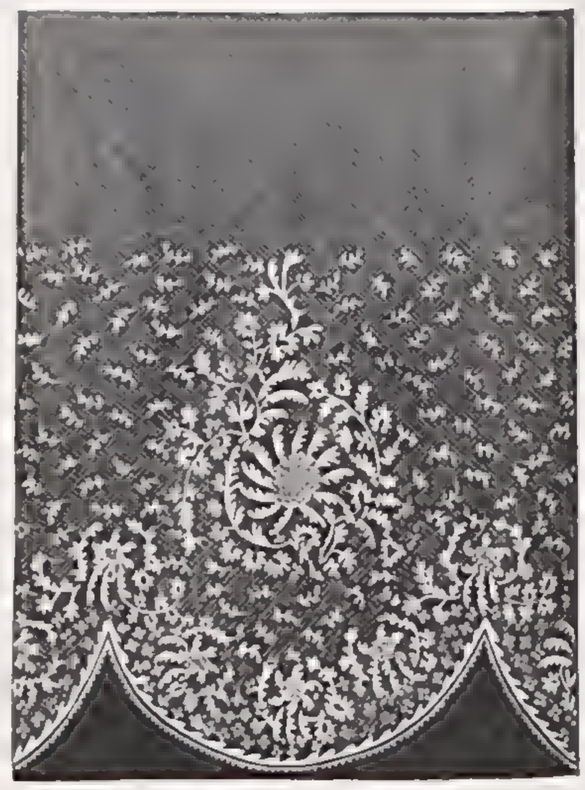
Our models for the Fall season are now on exhibition

FROM ENGLISH LOOMS

Rare Tapestries and Laces and Antique Woolwork Supply the Designs for Lovely Modern Laces and Embroideries

INTEREST in the forthcoming modes runs high in the establishment of Milton Abelson, the London designer of lovely laces and embroideries, for it is to the large Paris houses that most of his exquisite materials go.

Illustrations of three of Mr. Abelson's latest designs are shown on this page. The first is a beautiful reproduction of Tambour lace in which the difficult darning stitches of this intricate weave are so cleverly imitated as to make it difficult to say it is not the real lace. Another elaborate design, shown directly below, is a flounce of old plat Venise cunningly copied.



A beautiful reproduction of the difficult darning stitches of Tambour lace

COPIES OF TAPESTRIES

One of the novelties of the autumn and winter seasons will be known as Beauvais embroidery. It is copied from the Gobelin and Beauvais tapestries woven in the Middle Ages, and found in the ancient châteaux of France. The example sketched at the bottom of the page has a background of old tinted net on which the tapestry is reproduced; the design represents roses, pomegranites, and bunches of grapes in their vivid natural tints. Another piece of this tapestry embroidery is patterned with roses only, in dull purples and reds, while a third is strewn with starry daisies, roses, and guelder-roses in lovely tints of orange and blue and pale lavender.



A flounce of plat Venise cunningly copied from an old original

PATTERNED AFTER SAMPLERS

Some very clever copies of old wool needlework will be seen on afternoon gowns. The background, made to imitate the old sampler canvas, is of netted silk, while on this are worked quaint cottage flowers in vivid blues, reds, yellows, and purples, with emerald green leaves. The same embroidery can be procured with a black background, the flowers worked in fuchsia tints. A wide insertion has a background of gray wool worked with woolen roses in shades of Nankin blue and burnt orange. A red wool background supports white flowers, and a green wool net is sewn with red and white flowers with gray-green leaves.

Yak laces will be back in favor next winter in both coarse and fine designs. The heavy patterns are carried out in thick flax thread. Fable laces are also a novelty. The wide flounces of lace are copied from old Italian point and are patterned with the story of the fable. A very effective design tells the tale of the eagle and the lamb, and the whole is bordered with tiny swans.

GOSSAMER LACE

Perhaps one of the most beautiful of the new laces is called *Malines dentelle Margot repoussé*. It is formed of a net as fine as a spider's web and yet is of sufficiently strong texture to stand ordinary wear and tear. Conventional flowers are scattered on this delicate background. Here it is seen through a mist, it is a little woodland garland of wild roses and bluebells; there, a delicate tracery of life-size ferns rises from the hem to the top of the flounce. This lace will be largely used for evening dresses, and so fine is it that a full flounce can be crushed up into a little gossamer ball in the palm of one's hand.

Mr. Abelson is particularly successful in his floral designs, for he goes direct to nature for his models and borrows not only her many forms, but also her colors.



A tapestry embroidery that is to be one of the autumn novelties

There is a coupon on page 10 *worth* $1 *to any non-subscriber to* VOGUE.

Royal Lilac

The New Odor
That Delighted Fashionable Europe



ELUSIVE, delicate as the fragile blossoms from which it is distilled, such is Royal Lilac, the latest Hanson-Jenks toilet water.

Very subtle and fragrant is this new odor that delighted the fashionable world of Europe.

And now, because Dame Fashion says, "Lilac," we have created in Royal Lilac a toilet water that rivals the most expensive products of the world's greatest perfumers.

Nor does the high quality of Royal Lilac mean that its price is high too.

Royal Lilac costs but 75 cents a bottle.

Generous double size bottle $1.25.

At all good shops.

The Hanson-Jenks Company

Perfumers

149 West 36th Street :: :: New York

PECK & PECK

Exclusively Hosiery

3 Fifth Avenue Hosiery Shops

Regular Half-Yearly Sale

BEGINNING

Monday, September 2nd

SPECIAL 20% DISCOUNT

will be deducted from the sales slip of every purchase of Peck & Peck Hosiery, except

a far greater reduction

will be made in a number of specials, enumerated below:

Peck & Peck

FOR WOMEN	A large assortment of black, white and tan Silk Lisle, Plain Lisle and Cotton Stockings, also a few openwork, regularly sold at 35c., 50c. and 69c. a pair.	at 29c a pair, or
FOR MEN	Silk Lisle and Cotton Sox, in black and all the popular shades, which were 35c. and 50c. a pair.	$3.00
FOR CHILDREN	Peck & Peck fine quality Cotton Stockings, black, white and tan, regular value 50c.	a dozen

Peck & Peck

FOR WOMEN	Our regular 69c. and 85c. fine Cotton and Lisle openwork Stockings, also a large assortment of hand-embroidered Lisle Hose. Black, white and tan.	at 45c a pair, or $5.00 a dozen

Peck & Peck

FOR WOMEN	Our special Silk Stockings with lisle top and soles, in black and all colors, formerly $1.00 a pair.	at 79c a pair, or
FOR MEN	Our regular $1.25 Silk Sox, and a fine assortment of $1.00 and $1.50 Lisle Sox, in black and colors, plain and fancy.	$4.50 a half doz.

Peck & Peck

FOR WOMEN	Odd lots of $2.00 and $2.50 pure thread Silk Stockings, in black, white, tan and all colors. All weights. With or without cotton soles and tops.	at $1.35 a pair, or
FOR MEN	Heavy weight black and colored plain Silk Sox, with or without cotton soles, formerly $2.00 a pair.	$8.00 a half doz.

Peck & Peck

FOR WOMEN	Fine Black Silk Stockings with hand-embroidered clocks. Sizes 8½, 9 and 9½ only. Were $2.25 a pair.	$1.25 a pair

Mail orders will receive prompt attention

PECK & PECK

Three Fifth Avenue Hosiery Shops

230	481	588
at	at	at
27th Street	41st Street	48th Street

NEW YORK



The new collars show a wider opening — *Braided, black and white check velvet waistcoat* — *Folded four-in-hand ties are now popular*

THE WELL-DRESSED MAN

A Forecast of Autumn Fashions in Informal Attire—The Season's Styles in Suits, Hats, Boots, and Haberdashery

IT is, perhaps, a bit early to talk of the autumn modes. In the shops there are some signs of the season's change, but well-dressed men are still to be seen in summer garb, so that it is a time of style prediction rather than of fact chronicling. There is, however, so little likelihood of any radical changes that one may now quite safely make plans for the replenishing of the winter wardrobe, so far at any rate as pertains to its informal dress requirements.

THE SACK SUIT MODELS

Although among the season's fabric importations one may see here and there a little novelty in so-called "fancy" weaves, the autumn sack suit models are almost identically the same as those of last year—the medium length "skirts," the natural shoulder, the rather narrow and short sleeves, the rolling lapels, the two or three buttons, and the moderately rounded corners of the front. Very little tendency is observed toward extreme brevity, a revival that would be almost out of the question without a decided shortening of present lapels, nor on the other hand is there a noticeable lengthening or increase of flare from the waist down. Of course to men of a certain build and "style" the more or less extreme form-fitting coat is becoming, and if well turned out, without suggestion of exaggerated shoulders or flaring side lines, may have more character than the looser hanging jacket, but there is little doubt that the latter is the better for the average man.

WAISTCOATS AND TROUSERS

The rather high waistcoat that shows above the lapels of the coat continues as a general fashion. The cut is single-breasted, the neck opening without collar, and the bottom finished with fairly decided points, much on the lines of the one illustrated at the top of the page. Many silk

(*Continued on page* 80)



Heavy black calfskin boot, fancifully finished

Gray Alpine hat broadly banded in black — *Brown derbies are more distinctive than black*



In the cities of India one travels in state by jinrikishas.

Around the World

How the Most Wonderful of all Journeys Can Be Safely and Comfortably Made By a Woman Travelling Alone



"Like black-eyed damsels of Paradise"—water carriers of Cairo.

Around the World:

There is a magic in the very words, calling to mind as they do a thousand marvels of history and legend.

It is easy to picture the delights of such a trip. Take an atlas—or better still, a globe of the world. Trace with your finger a course from New York past Madeira to the superb Rock of Gibraltar—thence through the Mediterranean by way of Nice and Monte Carlo to Port Said and the Suez Canal.

Leave your imaginary vessel and travel overland to Cairo. At twilight of an Autumn day go out into the desert and watch the moon rise behind the huge, complacent bulk of the Sphinx. And then rejoin the ship and continue eastward through the Red Sea, greeted by

"Sabean odours from the spicy shore
Of Araby the Blest!"

Skirt the coast of India, stopping for inland trips from Bombay and Calcutta. Your course next leads into the Far East. After leisurely exploring the bazaars and dim byways of haunted cities of the Orient—Rangoon, Singapore, Manila, Canton and Yokohama—you may make the return voyage by way of Honolulu and the Golden Gate.



Flower-wreathed dancers of Hawaii.

For Women Who Travel Alone

Ten years ago, it was practically impossible for a woman to make such a journey alone.

But nowadays she can go aboard a magnificently appointed ocean liner, and make the entire cruise around the world without one moment of danger, trouble, worry or responsibility.

Could there be a greater marvel? Nevertheless, the Hamburg-American Line has made it easily possible. The woman who is eager to leave behind her for a few months the common round of everyday duties—to travel around the world safely, luxuriously, and yet at a minimum of expense—is invited to make the journey this Autumn aboard the Hamburg-American Line Cruising Steamship "Cleveland."

This ship, a large and unusually comfortable vessel, has already made four cruises around the world. Before she was commissioned for this service, no one had ever made this journey on so fine a ship. The number of passengers on this year's cruise will be limited to 500, though the "Cleveland" can easily carry twice as many. There will thus be no overcrowding, either aboard ship or at hotels in the different ports.

Shopping and Sight-Seeing

Long stops will be made at every port that offers exceptional sight-seeing or shopping opportunities. Whenever the passengers go ashore, the details of securing hotel rooms, carriages or jinrikishas, and the handling of baggage, will be attended to in advance by the Company. Even so small a detail as the tipping of servants on shore is provided for by the Line!

More than half the passengers on the last cruise of the "Cleveland" were women, many of whom travelled alone.

The Next Cruise Begins Oct. 19th

Let me add a word of apology for the all-too-brief resumé of the cruise made above. Your imagination, I trust, will supply what the limitations of space oblige me to leave unsaid.

A trip around the world is not for the unimaginative person. The woman or man who feels no thrill at first sight of the Pyramids, or the Taj-Mahal, or the sacred mountain of Fujiyama, can scarcely appreciate a journey like this.

But those of us who welcome adventure, who can say with Ulysses,

"All experience is an arch wherethro'
Gleams that untravelled world whose margin fades
Forever and forever as we move,"

a cruise around the world, under such perfect conditions, may be the crowning joy of a lifetime.

I will gladly send you any special information that you may desire, with an illustrated book of the cruise. I will also give you the benefit of my experience gathered from previous cruises, and if you make the cruise this year my personal attention will be yours both afloat and on shore.

The "Cleveland" leaves New York on Saturday, October 19th. Write at once and I will help you make all necessary arrangements.

The Chaperon

Hamburg-American Line
41-45 Broadway, New York

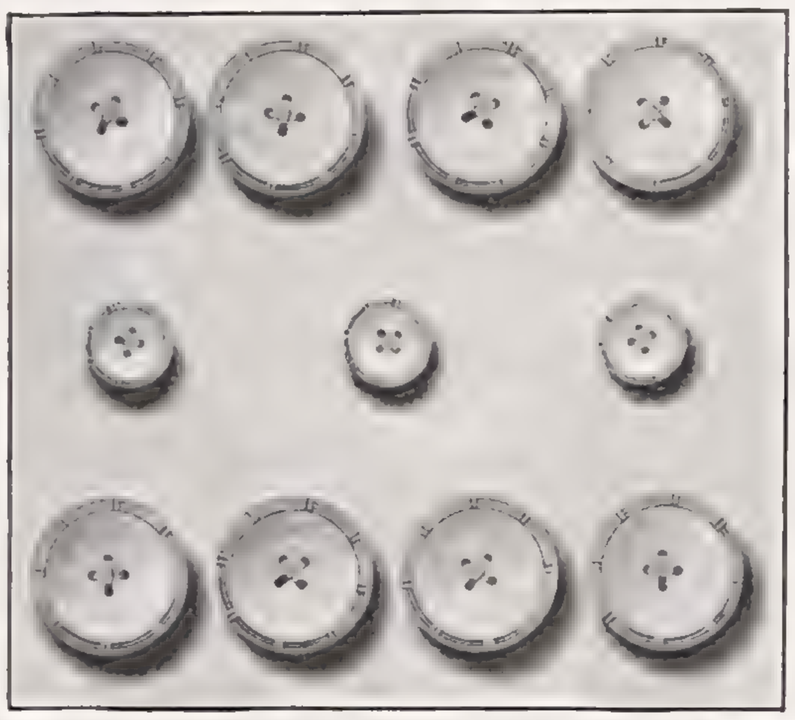


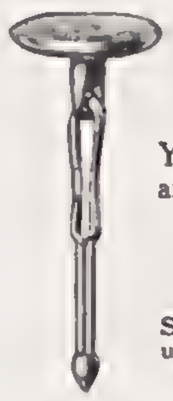
Where the Pyramids keep their tryst of forty centuries with the Nile.

With Stiff Bosom Shirts

You combine elegance and convenience by wearing

Krementz Bodkin-Clutch Studs and Vest Buttons





They Go in Like a Needle without rumpling or marring the stiffly starched linen, and ***Hold Like an Anchor***



Yet are instantly released. Easy to change from one garment to another. No loose parts, hinges, spiral springs or tubes—nothing to break or cause annoyance

Made in all grades from Krementz Quality Rolled Gold Plate to the finest Mother-of-pearl, mounted with gold or platinum and set with diamonds

Sleeve Links to Match—For use with French or Soft Cuffs these Sleeve Links are unsurpassed. Leading jewelers and haberdashers have them in many attractive patterns

Booklet showing many styles by addressing

KREMENTZ & CO., 28 Chestnut St., Newark, N. J.

Makers of the Famous Krementz Collar Buttons and Largest Mfrs. of High Class Jewelry in the World



"AURORA"

Light-Weight Draperies

The beautiful silk-like finish of genuine "Aurora" is permanent and will last as long as the curtains are used.

Imitation fabrics lack this silk-like sheen and become even duller in use. Your dealer can show you the genuine "Aurora" or will send samples.

Make a comparison before you buy.

Look for the name "Aurora" woven at the top of Curtains or on the end of Yard Goods.

"MOSS ROSE" QUALITY DRAPERIES

AMAMI SHAMPOO

OF EGYPTIAN HENNA

A "*P & C*" PRODUCT

from the same laboratory as the Amami Bath Crystals



PRICHARD & CONSTANCE Henna Shampoo is *not a dye,* but imparts a natural gloss to any shade of hair. Look for the name Prichard & Constance on every package.

Obtainable at all high class toilet counters.

Send five 2¢ stamps for sample.

Arthur J. Morison Co.

49-51 West 23rd St., N. Y.

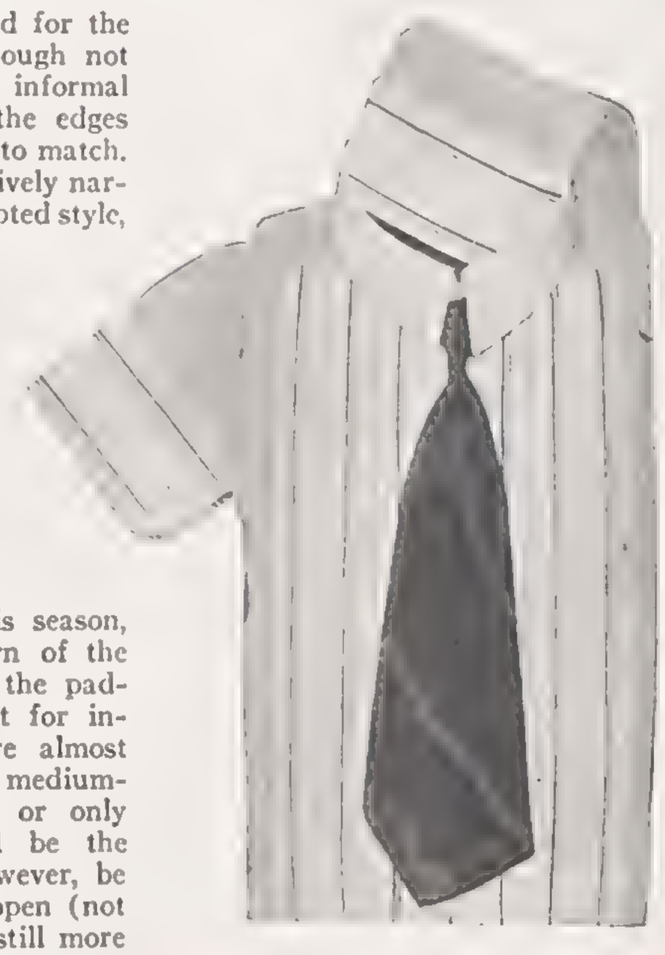
Sole Agents for North America.

THE WELL-DRESSED MAN

(*Continued from page 78*)

mixed materials are being used for the odd or "fancy" styles, and though not generally to be advised for informal dress, some are finished on the edges and at pockets with a braiding to match.

For sack suits, the conservatively narrow cut in trousers is the accepted style, and in no event should there be that bulged-over-the-hips, "peg top" effect. Nothing shows the art of the tailor so much as the good lines of one's trousers, and in nine cases out of ten they will hang and look better if made with a permanent cuff or "turn up" at the bottom.



Plaited white madras shirt with black and shadow stripes

AUTUMN TOP COATS

As for the top coats of this season, there are no signs of a return of the waist-defining styles, such as the paddock and Newmarket, at least for informal dress, and it therefore almost goes without saying that the medium-length Chesterfield with full, or only moderately shaped back will be the leading model. This may, however, be made of a mixed fabric, with open (not fly) buttoning, and to have a still more informal effect, may be made with patched pockets and welt seams. Another popular coat will be the full hanging raglan with vertical pockets, and shawl collar, and—this as a mere prediction—I believe the short covert coat, for so many years out of general style, will again be smart, if not popular. There is little doubt that covert cloth is again coming in, and that fact alone would presage the covert coat, but it should be remembered that the correctness of this style is absolutely dependent upon correctness of cut and shade—almost extreme shortness, almost extreme fullness, and a greenish tan color.



Tan cape gloves, heavily stitched and buttoned

HATS, BOOTS, AND HABERDASHERY

Although a half-dozen illustrations would not more than half depict the various shapes of autumn derbies and soft hats displayed at the shops, the two shown at the bottom of page 78 will serve to give an idea of a smartly conservative style—the first an Alpine with a broad band of black, and a white binding on the brim, the second an English derby, with medium crown, dip, and roll. It may be said, of course, that for the derby, black is more generally in fashion than the brownish tan illustrated here, but for an autumn, as distinguished from a winter style, a correct shade of brown is the more distinctive. That the mixed cloth hats of general Alpine shape will again be in style there is little doubt, but among the felts the gray shades are a far better selection than the browns, blacks, or greens, which have never been taken up by the majority of men who dress well.

In regard to footwear, other than to say that more or less fancy leather and finish, as shown by the photograph on page 78 of a black calfskin boot, seems to be more in evidence than usual this season, there is practically no change in the styles to be seen at the best shops, unless it is that there is less insistence upon the button fastening. Nevertheless, the latter is perhaps to be regarded as still a little the more correct for black boots, though, of course, the tan boot should always lace, as should low shoes of every kind. Personally, I much prefer the plain, simply finished boot to that of fanciful design.



White figured lavender shirt with plum and white stripes

Save as one may here and there see a material of slightly different pattern and coloring, there is absolutely nothing new in the way of shirts, of which two plaited-front styles are illustrated on this page. The same may be said of neckties, handkerchiefs, and hosiery, of which there is an unlimited variety.

In the collar shapes, however, there is much evidence of the tendency, predicted in these articles almost a year ago, to get away from the close-meeting fronts and the high band or fold styles. This may be seen in the illustration of the white madras shirt and in that shown with the two four-in-hand neckties. While the folded four-in-hand necktie is the widely popular shape of this autumn, the bow or "club" tie is a correct, standard style.

How.

If you buy VOGUE *only occasionally you should read page* 10 *now.*



Some Smart Tailored Velour Hats



These hats are made of the finest velour and are a few of the many ATCHISON models suitable for street or motor wear.

Blocked soft and may be had in regular and novelty colorings.

ATCHISON & CO. AUTRE NAURAY NEW YORK

Atchison & Co. – Ladies' Hatters

WHOLESALE ONLY

Nelson A. Elsasser, General Representative — 170 Fifth Avenue, New York City

LOUISE CLOSSER HALE

Has written a novelette, which is a masterly study of sex and character under the title of **"Her Soul and Her Body."** It appears in the September number of

THE SMART SET
A MAGAZINE OF CLEVERNESS

which also contains
San Francisco the Joyous,
Gelett Burgess's sparkling article
on the city of "go as you please"
and "do as you like"

Thirty Other Clever Stories, Etc.
For Sale on all Newsstands

J. & J. Slater



"Duchess"
Made in black russia and patent leather—short tongue with covered buckles. Inch and seven-eighths heels.

Women's Oxfords
In black and tan russia—low, broad heel and round toe—medium extension sole. Suitable as a practical walking shoe.

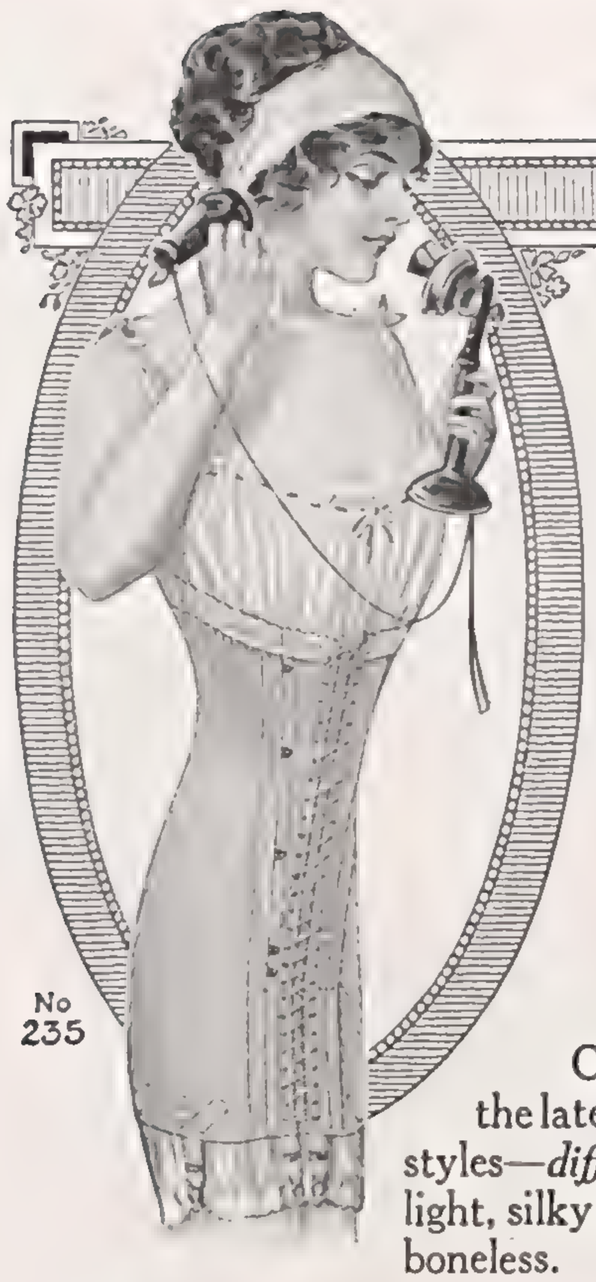




Men's Golf Boot
Quite the boot of the season. Plenty of toe room, and with a re-enforcement at the instep that keeps the shoe up to the "last" and affords a much needed support to the ankle.

Illustrated price list "A Package of Shoes" with book of instructions and measurement blank mailed on request.

Broadway at 25th Street, New York



No 235

FOR moulding the form to fashionable contour, healthfully, and without compression, the Bien Jolie Corset will prove a revelation.

The BIEN JOLIE GRECIAN-TRECO CORSET is the latest word in fashionable corset styles—*different* in material—a soft, light, silky knitted fabric—and almost boneless.

Because of this novel construction, the GRECIAN-TRECO CORSET gives fashionable figure lines, with an exhilarating freedom and suppleness.

In every way a beautiful and healthful corset — **$5.00, $7.50 to $10.00.**

BIEN JOLIE CORSETS & BRASSIERES

are recommended by modistes because, in combination, they make the *ideal* gown foundation.

The BIEN JOLIE BRASSIERE gives smooth, graceful lines over the corset, front and back, by overcoming flesh bulging and corset ridges.

Perfectly adjustable, and may be fitted snugly to your *particular* figure. Being boned with flexible *rust-proof* Walohn, it always holds its fit and shapeliness—as long as you wear it. Walohn too, need not be removed for laundering.



No 547

In many styles and materials, for all figures, **50c, $1.00, $1.50 to $12.00.**

LA WALOHN CORSETTE

Famous as "the garment that breathes." A beautifully light and hygienic Brassiere made of Dr. Deimel Linen Mesh. Boned with flexible rust-proof Walohn, $1.50 and $2.00.

If you are unable to obtain Bien Jolie Corsets and Brassieres, write us, and we will see that you are supplied by a "Bien Jolie" dealer.

Write, giving dealer's name, for Handsome Style Book.

BENJAMIN & JOHNES
60 Bank St., Newark, N. J.

SOCIETY



Died

NEW YORK

Gibb.—On July 25th, at his summer home at Glen Cove, L. I., Walter Gibb, son of John and Harriet Baldson Gibb.

Sampson.—On July 19th, at Paris, Adèle Livingston Sampson.

BOSTON

Richardson.—Suddenly, on July 31st, Dr. Maurice H. Richardson.

NEW ORLEANS

McDermott.—On July 31st, Thomas McDermott.

Engaged

NEW YORK

Atterbury-Miller.—Miss Isabel F. Atterbury, daughter of Mrs. Lewis B. Atterbury, to Mr. Le Roy Miller.

Brown-McGee.—Miss Dorothy Brown, daughter of Mr. and Mrs. George Brown, to Lieutenant Hugh Henry McGee, Second U. S. Cavalry.

Lewis-Malin.—Miss Jane Hone Lewis, daughter of Mrs. Charles E. Lewis, to Mr. Thaw Malin of Philadelphia.

Olyphant-Koechl.—Miss Sophie Vernon Olyphant, daughter of Mr. Robert Olyphant, to Mr. Paul Victor Koechl.

Rodman-Vosburg.—Miss Elsie F. Rodman, daughter of the late Thomas H. Rodman, to Dr. Arthur S. Vosburg.

Young-Fields.—Miss Lucy Page Young, daughter of Mr. and Mrs. William Smith Young, to Mr. Richard Kilsby Fields.

Romeyn-Everdell.—Miss Rosalind Romeyn, daughter of Mr. and Mrs. Charles William Romeyn, to Mr. William Everdell, Jr.

BOSTON

Channing-Gregg.—Miss Barbara Channing, daughter of Dr. and Mrs. Walter Channing, to Dr. Donald Gregg.

Eustis-Turner. — Miss Helen Eustis, daughter of Mr. and Mrs. Frank Eustis, to Mr. Howard Turner.

Foster-Tappan.—Miss Catherine H. Foster, daughter of Mr. and Mrs. Charles H. W. Foster, to Mr. Robert M. Tappan, son of Mrs. Frederick H. Tappan.

Newcomb-Armstrong.—Miss Frances Richards Newcomb, daughter of Colonel and Mrs. Warren Putnam Newcomb, to Lieutenant Donald Armstrong of Fort Williams, Me.

SAN FRANCISCO

Keeney-Chamberlain.—Miss Innes Keeney, daughter of Mrs. Charles McIntosh Keeney, to Mr. Willard Chamberlain.

Weddings

NEW YORK

Holmes-Smith.—On August 28th, at the summer home of the bride, Roslyn, L. I., Mr. Artemas Holmes and Miss Dorothy Frances Smith, daughter of Mr. and Mrs. George Smith.

Hoyt-Cheesman.—On July 27th, Mr. Colgate Hoyt and Mrs. Katherine S. Cheesman, daughter of the late Judge Sharp of San Francisco.

Roelker-Koues.—On August 22nd, at the home of the bride's father, Mr. William Greene Roelker and Miss Anna Rossiter Koues, daughter of Mr. George Ellsworth Koues.

CHICAGO

Butler-Hunter.—On August 31st, at the home of the bride's parents, Fargo, N. D., Mr. Francis Peabody Butler and Miss Deborah Hunter, daughter of Mr. and Mrs. John C. Hunter.

Robinson-Dahlgren.—On July 25th, Mr. Dwight Parker Robinson and Miss Mary Bettie Dahlgren, daughter of Mrs. Elizabeth de Moivelle Dahlgren of Nashville, Tenn.

Turner-Bishop.—On August 31st, St. Stephen's Church, Pittsfield, Mass., Mr. Spencer Turner of New York and Miss Jessica Pomery Bishop, daughter of Mr. and Mrs. Henry W. Bishop.

PITTSBURGH

Briggs-Llewellyn.—On August 8th, at Seal Harbor, Me., Mr. Templeton Briggs and Miss Ruth Llewellyn, daughter of Mrs. William C. Card.

Richardson-Cox-Kennedy. — On August 1st, in the Chapel Royal, London, England, Mr. Eustace Richardson-Cox and Miss Charlotte E. Kennedy, daughter of Judge and Mrs. William M. Kennedy.

SAN FRANCISCO

Parker-Langhorne.—On August 14th, St. Luke's Church, Ensign James Parker, U. S. N., and Miss Julia H. Langhorne, daughter of Mr. and Mrs. James Potter Langhorne.

Weddings to Come

NEW YORK

Nutting-Brooks.—On September 18th, St. George's, Hanover Square, London, England, Mr. Arthur Ronald Nutting, son of Sir John and Lady Nutting, and Miss Edith Brooks, daughter of Mr. and Mrs. Walter Brooks of New York and London.

Osborn-Webb.—On September 11th, at the country home of the bride's parents, Forest Farm, Garrison-on-Hudson, Miss Aileen Osborn, daughter of Mr. and Mrs. William Church Osborn, to Mr. Vanderbilt Webb, son of Dr. and Mrs. W. Seward Webb.

CHICAGO

Liebling-Hydrick.—On September 18th, at St. Chrysostom's Church, Miss Josephine May Liebling, daughter of Mr. and Mrs. E. Liebling, to Lieutenant Jacob Lawton Hydrick, U. S. N.

SAN FRANCISCO

Sprague-Pool.—On September 19th, at the home of the bride's parents in Menlo, Miss Isabel Donahue Sprague, daughter of Mr. and Mrs. Richard Sprague, to Mr. Henry Pool.

Calendar of Sports

AUTOMOBILING

August 30-31.—Road Races, Chicago Automobile Club.

(*Continued on page* 84)

In WHITE TOWN CARS the advantages of the WHITE electrical starting and lighting system, together with the logical left-side drive--an exclusive WHITE combination--is more apparent than ever before. ¶ To the woman who drives, the COUPÉ offers the simple control and safety of the electric, coupled with the flexible speed



and touring radius of the gasoline roadster. ¶ In the BERLINE LIMOUSINE, a folding partition behind the driving seat allows the owner, when he chooses to operate his car, to remain in the same luxurious interior with his family and guests. ¶ WHITE TOWN CARS are beautifully finished and appointed to the last detail, and are the choice of motor coach connoisseurs everywhere.

¶ The White Company -- Cleveland.



Shampoo with CANTHROX

and obtain that exquisite cleanliness which comes only from a perfect shampoo. Canthrox cleans the hair and scalp thoroughly, completely and satisfactorily. There is nothing like it for creating plenty of fine, rich lather that will remove every atom of dust, dandruff and excess oil, making a clean, healthy scalp from which beautiful hair will grow.

15 Delightful Shampoos for 50c

To be self-sure that your hair has that rich, well-groomed appearance—to feel its massy softness—to know that every strand has that silky lustre found in young, healthy hair—is a pleasure always certain following the use of Canthrox.

Just dissolve a teaspoonful of Canthrox in a cup of hot water and your shampoo is ready—a shampoo that is a natural tonic and cleanser, pure in its ingredients and constructive in its action. After a Canthrox shampoo the hair dries quickly and evenly, and will be ever so soft, fluffy, and easy to do up.

Trial Offer: For your name and address and a 2-cent stamp, we will send sufficient Canthrox for a shampoo, so that you can try it at our expense.

H. S. PETERSON & CO. – – – – 380 Kinzie Street, Chicago, Ill.

Canthrox Shampoos are given in first-class Hairdressing Parlors.



Write for a Sample Cake

For 2c. we'll send you a sample of

JERGENS Violet Glycerine Soap

enough for a week. In this crystal clear soap, we have caught the *real* fragrance of fresh violets. Write today for your sample. Address

The Andrew Jergens Co.
Dept. W,
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GREAT BEAR Spring Water

Its Purity has made it famous



Nurses Outfitting ASSOCIATION

54 West 39th Street

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Correct Uniforms for Maids

FOR HOUSE AND STREET

The only and original specialty house of this kind in the world

Our expert service department is ready at all times to carefully and promptly fulfill your individual requirements.



Write for beautifully illustrated Catalogue B, showing our latest models

SOCIETY

(*Continued from page 82*)

September 2.—Speedway Races, Indianapolis, Ind.
September 17.—Grand Prize Race, Milwaukee Automobile Dealers' Association.
September 20.—Pabst Trophy Race and Wisconsin Trophy Race, Milwaukee Automobile Dealers' Association.
September 21.—Vanderbilt Cup Race, Milwaukee Automobile Dealers' Association.
September 23-October 3.—Third Annual Rubber and Allied Trades Exposition at New Grand Central Palace, New York.

DOG SHOWS

August 27-29.—Ladies' Kennel Association of California, San Francisco, Cal.
September 9.—San Mateo Kennel Club, San Mateo, Cal.
September 10-13.—Kentucky State Fair Collie Club, Louisville, Ky.
September 11.—Wilmington Kennel Club Show, Wilmington, Del.
September 11-14.—Milwaukee Dog Breeders' Association, Milwaukee, Wis.
September 14.—Trenton Kennel Club, Trenton, N. J.
September 19.—Framingham District Kennel Club, South Framingham, Mass.
September 19-21.—Genessee County Kennel Club, Batavia, N. Y.
September 23-26.—Southern Collie Club, Memphis, Tenn.
September 24-27.—La Crosse Kennel Club, La Crosse, Wis.
September 27-28.—Southern Collie Club Specialty Show, Memphis, Tenn.
September 28.—Chicago Collie Club, Chicago, Ill.
September 28.—Western Airedale Terrier Club, Chicago, Ill.

HORSE RACING.

August 26-31.—Boston.
September 2-7.—Hartford.
September 23-October 4.—Columbus.

HORSE SHOWS

August 24-September 9.—Canadian National Exhibition, Toronto, Canada.
August 27-30.—Royal Dublin Society's Horse and Sheep Show.
September 2-4.—Newport, R. I.
September 2-7.—Toronto, Ontario.
September 4-5.—Orangeburg, N. Y.
September 4-6.—Hartford, Conn.
September 7.—Lake Forest, Ill.
September 9-14.—Syracuse, N. Y.
September 16-20.—Detroit, Mich.
September 16-20.—Ogdensburg, N. Y.
September 19-20.—White Plains, N. Y.
September 23-28.—St. Joseph, Mo.
September 25-28.—Bryn Mawr.
September 26-28.—Mineola, L. I.
September 26-29.—Morristown, N. J.
September 30-October 6.—Spokane, Wash.

TENNIS

August 26.—Open Tournament at Nyack Country Club; International Tournament at Niagara Lawn Tennis Club.
August 31.—Open Tournament at New Rochelle Tennis Club.
September 2.—Championship of Great Lakes, Western New York, at Park Club, Buffalo; Lake George Championship at Sagamore Tennis Club.
September 4.—Intercollegiate Championships at the Merion Cricket Club courts, Haverford, Pa.

YACHTING.

August 30. — Seawanhaka-Corinthian Yacht Club. Special autumn races for the more active racing classes.
August 31.—Marine and Field Club Championship.
August 31. — Seawanhaka-Corinthian Yacht Club. Annual autumn open race for all classes. The Alfred Roosevelt Memorial Cup, to be competed for by N. Y. Y. C. thirties owned by members.
September 2. — Seawanhaka-Corinthian Yacht Club. Special race for S. C. Y. C. fifteen-footers.
September 2.—Atlantic Yacht Club.
September 7.—Crescent Athletic Club Championship.
September 7. — Seawanhaka-Corinthian Yacht Club. Match race with Stamford Y. C.
September 14.—Atlantic Yacht Club Championship.
September 14. — Seawanhaka-Corinthian Yacht Club. Fourth race. Third series for S. C. Y. C. fifteen-footers.

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Ladies' Tailors & Furriers

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Satisfaction Guaranteed

L. M. HIRSCH
Sample Shoe Co.

We beg to advise our patrons that we carry on hand all the year round a very large high-grade selection of

Satin Slippers

in all staple colors

Price, $3.00



An extra charge of Fifty cents for slippers made to order from a sample of the material to match your gown.

Silk Hosiery in all shades to match our satin slippers, 95c. and $1.35.

NOTE — Mail orders on the above model and our regular full line of sample shoes carefully and promptly filled.

When in New York, Visit our shop.

See our wonderful Bargains in Sample Shoes at 25% to 40% less than regular prices.

404-406 Sixth Ave., N. Y.
Between 24th and 25th Sts.

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Sample Shoe Co.

Guiry

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15 West 45th Street

Importer of Millinery

Now showing Autumn models personally selected by Madame Guiry in Paris

DR. DYS' SACHETS DE TOILETTE

Dr. Dys' treatment is scientific and logical. Everybody has not the same kind of skin, consequently one and the same thing should not be used by everybody.

For most women approaching forty, the Sachets de Beauté are the Sachets par excellence for evening ablutions to tone up tired muscles and give brilliancy to the complexion. In the morning it is better to use one of the other Sachets, according to the quality of one's skin.

The creams also vary and should be chosen with great care.



½ Box of Sachets de Beaute (25 sachets)	$3.15	½ Box Sachets de Jeunesse for blondes	$1.90
½ " " de Fraicheur (for dry skin)	2.50	½ " " Concentres for oily skins	1.90
½ " " a L'Aubepine for brunettes	1.90	½ " " Simples for young girls	1.00
Jar Dysaline with or without glycerine	.75	Creme de Beaute, a perfect skin food	3.50

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The Remodeling Shop

Special Remodeling Service for Autumn Gowns

GOOD workmanship and perfect fit are important. But a fashionable gown must bear the distinctive earmarks of "style."

My specialty is the remodeling of out of style garments. Why not let me show you the great possibilities in one of those Fall gowns you thought of casting aside?

My prices are reasonable.

I do all kinds of high-class dressmaking; smart coats; ladies' gowns—both afternoon and evening; street suits; distinctive separate blouses—both tailored and fancy; cleaning and pressing.

My telephone number is Riverside 4884.

I shall be pleased to give you PERSONAL SERVICE over the telephone, in an interview or by letter. Out of town customers need only to send me their exact measurements for remodeling or new garments and I'll guarantee a satisfactory fit.

132 West 91st Street
New York City

MRS. ADAIR'S SALE

10% REDUCTION UNTIL SEPT. 15

on all orders large and small. A most substantial money saving to all, particularly those who order now, taking this opportunity to purchase the



GANESH TOILET PREPARATIONS

in quantities to last during the coming Season. The regular prices are quoted; when ordering by "Post," send check or money order for 10 per cent. less than amounts listed here.

PATENT GANESH CHIN STRAP removes a double chin, restores contour, speedily erases the age lines running from nose to chin. Will keep mouth closed during sleep, preventing snoring and dryness of throat. $6.50 & $5.

THE FOREHEAD STRAP. Its wearing restores the smooth, unlined forehead, takes away the deep lines from between the brows and corners of the eyes. Good for neuralgia and insomnia. $5 & $4.

GANESH Eastern Balm Skin Food, $3, $1.50, 75c. Good for tender, dry skins; makes muscles firm, fills hollows.

GANESH Eastern Balm Cream, $3, $1.50, 75c. Can be used for the most sensitive skin; unequalled as a face cleanser and skin food.

GANESH Muscle Developing Oil, $5, $2.50, $1. Removes lines, fills hollows, obliterates lines on eyelids, making them white and firm.

GANESH Diable Skin Tonic, $5, $2, 75c. Closes pores, strengthens and whitens skin; good for puffiness under the eyes.

GANESH Lily Sulphur Lotion, $2.50, $1.50. Beautifies the skin, removing redness, making skin white and firm. Protects the face when motoring. Prevents sunburn.

Complete Price-List Booklet Mailed Free
10% Sale Discount on everything named therein, as well as on the above.

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FACIAL TREATMENTS COST $2.50 **COURSES ARRANGED FOR**

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Write for Free Lecture Booklet, "How to Retain and Restore Youthful Beauty of Face and Form," valuable to every woman.

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Mrs. Adair has leased a spacious Salon at
557 Fifth Ave. (Bet. 45th and 46th Sts.) **N. Y.**

Removal to the new address will take place Oct. 1st, next. The new establishment, which will surpass in every detail of equipment and appointments, will be on the second floor, with wide windows extending across the entire building. The same excellent service which has always characterized Mrs. Adair's Salons will be conducted here in more commodious surroundings and with many new conveniences.

PHYSICAL CULTURE FOR THE FACE



Beauty by Developing Facial Muscles

EVERY woman knows that vigorous muscles give bodily poise and grace—Kathryn Murray, after ten years' study, has perfected and applied this principle to the muscles of the face. She has evolved a new, scientific System of Facial Exercises which will help to remove Double Chins, Crow's Feet, Wrinkles, Sagging Cheeks, Nose to Mouth lines, Rounds out Thin Faces and hollow necks, Restores Contour and Flaccid tissues to youthful firmness and improves the complexion through invigorated circulation. In middle-aged it brings back youthful freshness, in the young it prevents disfigurements.

Miss Murray's Book, "Face and Figure," describes how this wonderful result is accomplished, in a few minutes a day at home, and describes New Physical Culture Course for the body. Write for this book today—*Free.*

KATHRYN MURRAY
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"Mum"

is a necessary part of the dainty woman's toilet.

It destroys all odor of perspiration and other odors, and keeps the body sweet from bath to bath.

25c at drug- and department-stores. If your dealer hasn't "Mum", send us his name and 25 cents and we'll send you a jar postpaid.

"MUM" MFG CO 1106 Chestnut St Philadelphia

On her DRESSING TABLE



A BEAUTY specialist known equally well in England, France, and America prescribes a treatment of the face varying from facial massage by several marked differences. The watchword by which it is distinguished is "strapping," and the surface of the face is so manipulated by the flat ends of the fingers in a tapping motion that the blood is freely circulated without displacing or stretching the skin or underlying tissues. One's general appearance is promised almost immediate improvement, and the various excellent lotions and creams employed go far toward bringing the skin and complexion to a good condition. The woman whose neck has been injured by wearing too highly boned or tight collars will find the treatment helpful, as it eradicates stains and marks of all such temporary kinds, and at the same time much improves the contour of the neck by filling out hollows. Persistency is of course necessary for good results. The treatment cannot be acquired by the layman, therefore only those who live in, or near, town can enjoy its full benefits, but the preparations are for general sale. An astringent lotion is unexcelled among these, and should be used invariably after any skin food to close and refine the pores. It also cleanses and improves the texture of the skin. Bottles cost $2, $3, and $5 each. Other excellent preparations include a species of liquid powder which is not drying to the skin, a cleansing cream, and a very fine skin food.

A FINISHING CREAM

There is a new finishing cream, medicated, soothing, and nourishing, that is put up by a woman specialist in face preparations. It is recommended in place of a greaseless cream, which, when used continually, is inclined to dry and wither the skin. This cream is nevertheless absorbed almost immediately and leaves no trace of oiliness. Just a bit is required to be gently patted or rubbed into the skin, and then dusted over with a medicated face powder to be obtained at this same establishment. The cream is of a delicate flesh tint, not artificially colored, and is sold in attractive glass jars for $1 each. The powder is 75 cents or $1 a box.

REFRESHING BATH POWDERS

Nothing is more delightful for the bath than the sprinkling in the water of a fragrant powder that gives out a delicious perfume as it dissolves, and at the same time gives to the water a softer quality. Such a powder is sold in a large-sized carton for 75 cents, and it will last some time as a tablespoonful is sufficient for the whole bath. Crab-apple, lavender, violet, and other flower fragrances are to be had in this make, and smaller-sized cartons are correspondingly less expensive.

Another bath preparation redolent of the spicy pines and balsams is especially refreshing. This is not designed merely as a delight to the olfactory sense, but is a medicinal product. The skin is kept supple and the whole person stimulated by its use.

CARE OF THE NAILS

It should not be forgotten that the hands are quite as tell-tale of age as the face, and should be carefully tended in order to keep them soft, of beautiful texture, and youthful in appearance. For this purpose a famous French specialist has put up a delightful paste for the hands—pale rose in color and of agreeable consistency, with a faint, delicious fragrance. It is to be rubbed into the skin at night. The nails, of course, are of great importance, and those which lack luster, are unevenly cut or overgrown at the base so that the half moon is hidden, detract from one's entire, well-groomed appearance. Therefore the wise woman will choose one of the fashionable manicure establishments in town that is noted for its careful and scientific treatment. The price asked is $1, but one can absolutely rely on excellent results.

SCIENTIFICALLY PREPARED LOTION

A new skin lotion privately put up by an analyst professionally allied with a medical college, is both a skin tonic and astringent, and at the same time acts as a bleach and refines the texture of the skin. It should be applied frequently with a small piece of absorbent cotton, on the principle that one should keep the skin active and clean without the deleterious use of too much soap and water that is so often hard. This scientifically prepared formula, compounded of constituents each one of which has a studied property in bringing the skin to its best state of perfection, is refreshing to use and deliciously scented. Price, $2 a bottle.

Gerhardt & Company

MILLINERY IMPORTERS

14-16 East 33rd Street (*Third Floor*) *New York*



"Charmant"

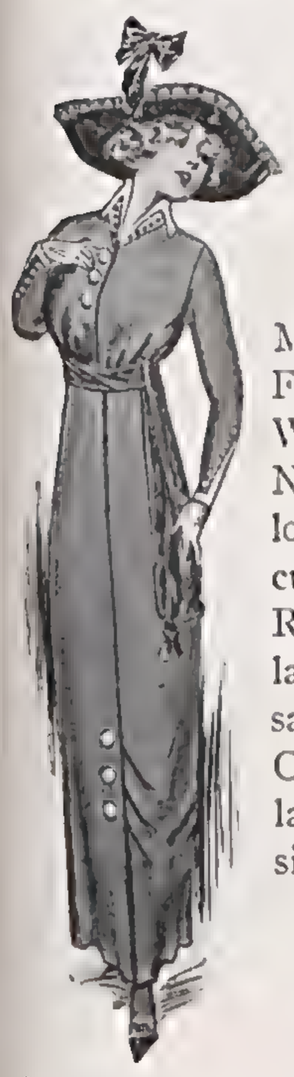
Expresses the virtues of our Millinery Display for Fall and Winter. Imported French Models, also our own Exclusive Designs, comprise correct interpretations of all the characteristic styles of the season. Your early inspection invited.

54 Rue des Petites-Ecuries, Paris

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Exclusive Styles

27 West 38th Street, New York



Showing Advance Fall Models

Misses' Trotting Frock of Serge or Wool Ratine. New draped skirt, long sleeve, set in cuff of satin. Robespierre collar, girdle and sash ends of satin. Can be had in ladies' or misses' sizes. All colors.

Special $21.50

Serge Gowns -	**$20.00**	**and upward**
Meteor Gowns	**24.50**	
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DIEU ET MON DROIT

MORRIS BLUM

BEGS TO ANNOUNCE

the readiness of a most unusual display of models for Fall. Besides many distinctive designs of his own, he has recently brought with him from abroad, many desirable models from the fashion centers of Europe.

Also cuts of exclusive materials in the newest and most advanced ideas. These are single suit patterns—impossible of duplication.

Early patrons will be afforded first choice of these, besides a considerable saving on the price.

You are respectfully invited to call and inspect.

MORRIS BLUM

Ladies' Tailor, Importer and Furrier

714 LEXINGTON AVE.

(Between 57-58 Streets)

NEW YORK



DIRECT FROM *The Manufacturer*

YOU CAN SAVE 33⅓ to 50% ON GLOVES BY ORDERING DIRECT *from us*

We make only fine gloves, equal to the best imported; made of imported skins of highest grade, and by the best glove-makers. We sell to you at wholesale prices, and without addition of a high duty.

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TO DEALERS: *Meadow-Gold Butter is fast becoming the Butter of the Nation. Trade grows naturally. Write for particulars to nearest distributing house.*



WHAT THEY READ

(*Continued from page* 58)

The book is a huge thing of more than 500 large and closely printed pages. Many of its characters are supernatural beings, or personifications of emotions, or natural powers or phenomena, while the adventures of Little John are alternately in the real world of familiar, everyday Dutch life and in the mystical world where all things are presented under symbolic form. A novel "The Quest" can hardly be called. It is rather an expression of the author's radical beliefs—political, social, religious—sometimes under the symbolistic veil, sometimes in his accustomed strongly realistic fashion, but without his not infrequent bitterness and cynicism. We learn here how warmly sympathetic he is with the sorrows and aspirations of the Dutch masses, how clearly he sees the essential selfishness of middle-class religion, yet how charitable he is towards men and women of all classes. Those who care naught for symbolism, and who find a stumbling block in mysticism, may as well let this book alone, but those who have open minds for either or both will find it a mine of the utmost richness. Beautiful it is in many places, terrible in some. There are considerable bits of tedium, but no one who pierces the symbolistic shell of the first few chapters will be content to cast the book permanently aside, however often he may lay it down in favor of more stirring, more easily comprehensible reading. As a record of an earnest and interesting mind, a treasure house of bold modern thought and aspiration, "The Quest" is a monumental work. (New York: Mitchell Kennerley, $1.50.)

THE STRANGLING OF PERSIA, by W. MORGAN SHUSTER, is the American Treasurer-General's account of a curious and significant personal adventure and an important popular movement in an ancient empire long autocratically ruled. Mr. Shuster's introduction sketches the history of the constitutional movement in Persia up to his arrival at Teheran in the spring of 1911. He went with the sanguine courage of a young American to a task that almost any well-informed European would probably have told him was necessarily foredoomed to failure because of the selfish international interest arrayed against the American administrator. It is pleasant to learn from Mr. Shuster that he found among liberal Persians a singular enthusiasm for the United States, and it must be satisfactory to him to reflect that he did nothing to dampen that enthusiasm, but rather, much to justify and increase such feeling. Nobody doubted that Mr. Shuster's removal from his post grew directly out of British and Russian unwillingness that he remain, lest he strengthen the constitutional party and in the end lessen the influence that the two nations had agreed to exercise in the affairs of the empire.

Of course Mr. Shuster writes with indignation. His characterization of individuals is often bitter, his disapproval of Russia and Great Britain is not expressed in the smooth language of diplomacy. His story is a long one, longer than it would have been made by any but a chief and deeply wronged actor speaking for himself and for a deeply wronged people. It is, however, an interesting story, and if the author's style lacks charm, it does not lack clearness nor vigor. The illustrations are of great interest, especially the portraits. Many of these seem to prove the upper classes of Persians, men of great facial distinction. (New York: The Century Company, $2.50 net.)

CONCRETE AND STUCCO HOUSES, by OSWALD C. HERING of the American Institute of Architects, is a handsome volume on the use of plastic materials in rural and suburban domestic architecture. Mr. Hering discusses far more than the mere materials in question. He sets forth a theory as to the effective use of land for residence purposes, and illustrates his text upon this subject with pictures of suburban and country homesites and settlements of great interest. Later he explains the composition of the materials, distinguishing between plaster, cement, stucco, and concrete. There is also a helpful chapter on fireproof construction. There are four chapters dealing directly with concrete construction, and the closing chapter, entitled "The Dawn of American Architecture," seems to imply that this dawn will be closely related with that material and method. Mr. Hering is bolder than many of his profession in his endorsement of concrete for domestic uses. Many of the illustrations in the book are beautiful, but there are some rather repellently cold and formal exteriors—some of them of the author's favorite material. The book is designed, not to enable every man to be his own architect, but to give the prospective home-builder useful hints as to taste and as to the relative value and fitness of materials and methods in particular places. (New York: McBride, Nast & Co., $2 net.)

BOOKS RECEIVED

"THE House of a Thousand Welcomes," by E. R. Lipsett; John Lane Company, $1.30 net.

"Making Paths and Driveways," by Claude H. Miller; McBride, Nast & Co., 50 cents net.

"U. S. Money vs. Corporation Currency," by Alfred Owen Crozier; The Magnet Company, 25 cents net.

"Making a Garden of Perennials," by W. C. Egan; McBride, Nast & Co., 50 cents net.

"Mene Tekel," by Augusta Groner; Duffield & Co., $1.20 net.

"Mrs. Spring Fragrance," by Sui Sin Far (Edith Eaton); A. C. McClurg & Co., $1.40 net.

"A Man in the Open," by Roger Pocock; Bobbs Merrill Company, $1.35 net.

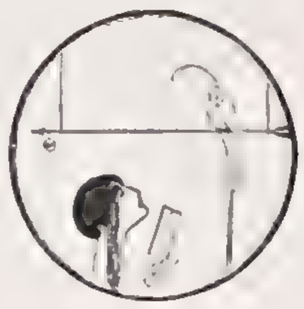
"Beauty of the Highest Type," by Caroline Williams Le Favre; The Health Culture Company, $1.

"The Pleasuring of Susan Smith," by Helen M. Winslow; L. C. Page & Co., $1.

"A Plaything of the Gods," by Carl Gray; Sherman, French & Co., $1.25 net.

"The Decision," by Frank Alvah Dearborn; G. W. Dillingham Company, $1.25 net.

"The Unofficial Secretary," by Mary Ridpath Mann; A. C. McClurg & Co., $1.25 net.



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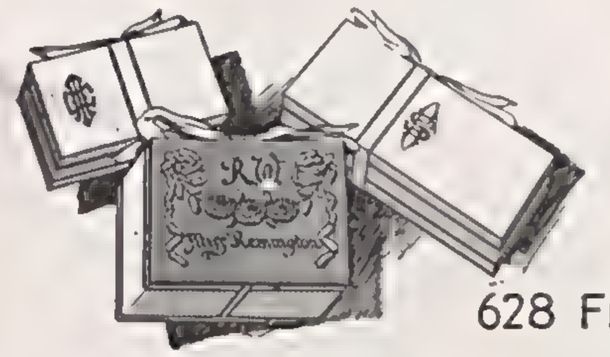
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Being fond of roses, as you are, this means a great deal. It means you won't have to give up your flowers and roses when the Katydids announce frost. Simply have your treasures moved into the glass garden and go merrily on picking blooms and having all the fun of gardening just the same.

Last month we published a delightful little booklet called "Two G's, or Glass Gardens—A Peep Into Their Delights." We have a notion you would find in it the answers to the many questions that are this very moment coming up in your mind. It's mostly devoted to gardens of the smaller sorts, but there are also a few large ones.

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FALL PLANTING *for* SPRING BLOOMING

AFTER the gardens have lain desolate through the long winter months, with what pleasure do we welcome the appearance of the first snowdrop, that tiny white bell which pushes its dainty head up through the last of the snow and nods its welcome to the returning spring. But if we expect an early spring greeting, we must have our snowdrops planted in the fall. They should be a most popular spring flower, considering their dainty beauty, their small cost, and the fact that they will increase from year to year if left undisturbed.

There is a natural bulb succession by which we can have some variety of flower blooming from the time the snowdrop comes in March until the last tulip in May. This period is followed by the second spring-blooming, and then the regular summer bedding-plants in mid-June.

THE FEEDING ROOT

To produce large and brilliant flowers, the bulbs must be allowed to grow a mass of feeding roots the previous fall. To insure this, they should be put in the ground before it freezes, and be given plenty of water. The time for planting varies according to location. In the latitude of New York they should be planted between the first week of September, at the earliest, and the last week of November, at the latest; in the latitude of the Ohio River they may be planted any time from the first to the tenth of October. Earlier planting than that might force the buds above the ground in the autumn, and that should be avoided, but after the middle of October there is little danger of this, as the nights are very cool. However, there is frequently a drought in the month of September which sometimes, as last year, runs well into October. In this case, the bulbs, if laid in level ground, will need a soaking at least once a week; if on a steep slope, twice a week. In the latitude of New York, the best results will be obtained by putting them in during the last week of September or the first week of October and seeing that they have plenty of moisture. North or south of this, a week earlier or later should be allowed for each two hundred miles from this meridian.

GOOD BULBS AND GOOD SOIL

Good bulbs and good soil will insure success. The former is, of course, the more important, as, no matter how good the soil and culture, good results cannot be obtained with poor bulbs. This does not mean those of highest price, but those grown by reliable growers and sold by trustworthy dealers.

The bulbs can be assisted by planting them in a soil which is light, porous, and filled with humus. There are several easy ways of making a good bulb-soil. Good garden loam can be taken as a base. With it should be mixed its bulk of well-rotted horse manure and a dusting of air-slaked lime. If garden loam is not available, roadside sod mixed either with its own bulk of the manure, or the same quantity of leaf-mold from the woods, lime, and one quart of fine bone-meal to each bushel of the mixture, is next best. The bone-meal is used only when leaf-mold is used for humus instead of the manure. The above soils, of course, are intended for use when new beds are made, not when the beds have contained summer flowers. Then if the soil is light and porous it makes fine soil for bulbs, as the vegetable matter is probably well decayed; by the addition of some bone-meal and a dusting of lime a perfect soil for the bulbs is prepared. The lime is always added as a precaution to insure against acidity of the soil. It is not a fertilizer; it merely unlocks some of the soil ingredients which are thus converted into plant-food. The soil of the beds which have been in use should be dug and allowed to remain loose and unraked and to come under the influence of the sunshine and the air, which unlocks a portion of the soil-ingredients and makes them available. The soil should not be finely broken until just before the bulbs are to be set out.

SETTING THE BULBS

If one desires to have the flowers bloom in relays, by planting early, medium, and late varieties in the same bed, they must be planted in different levels of soil, and at such distances as will not make the beds appear to be over-planted when all three plantings are in foliage. This kind of planting has become extremely popular and is not very costly nor laborious. It keeps the beds or borders in bloom for a period of six weeks—that is, up to the time for setting out the succeeding spring-blooming plants.

To make a succession-bed, one should take out all the soil above the drainage material, and when it is properly prepared, as described above, replace six inches of it. On this should be laid the late blooming bulbs of such flowers as the narcissi, daffodils, and tulips. These must be covered with soil and pressed firmly with a board to make the top level. On this level are put the medium bulbs which are also covered and pressed down. The early ones are placed next, covered, and pressed down. Then a top covering of two inches of soil is put on and brought to the proper grade with a fine rake.

WARM COVERING FOR WINTER DAYS

As the action of the sun and rain causes the roots of the bulbs to grow rapidly, the bed should not receive its protective winter covering until the ground has frozen to a depth of two inches. In case of a fall drought it must be given plenty of water up to the time of hard freezing. When this comes, the ground must be covered with a mixture of straw and manure or hay, and this in turn covered with boughs or barrel-staves in order to prevent it blowing off during the winter gales. The mulching should be taken off as soon as the ground commences to thaw in the spring, and when the soil is dry, the top should be worked with the weeding-hook to break up the crust which always forms. A bed or border treated and planted thus will make a beautiful display of bulbs in the spring and require no further culture, as all the work has been done in the fall.

Do not lay this number down until you have read page 10.

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MATERIAL CONSIDERATIONS

The New Aspirants for Favor in the Fabric World and Many Materials That Are Familiar in Name Only



IT would certainly be a difficult task this autumn for the manufacturers to show anything more beautiful in the way of materials than what has been seen this summer, and as if they recognized this, they have commanded some of them to appear again alongside of the newer aspirants for favor. At the first glance this would seem to mean that last season's fashions would be equally good for the coming demand, but this is most emphatically not so. Even charmeuse, ratine, marquisette, and many other old friends are familiar in name only, for they are just enough different to be plainly of the autumn and not of the past summer.

SKIRTS, PLAITED AND DRAPED

Much can be learned of the new materials by seeing them actually developed on the freshly imported models. The most important thing to note is that the apparent sameness of styles is only in effect. The straight skirts are all decidedly wider, and almost all reveal plaits or draperies, but so cleverly designed that many of them only appear in walking or sitting. This is to be the difference between the exclusive model and its imitations, for the former will allow perfect freedom of motion while preserving the straight and narrow effect. An Irish bull best expresses the latest phase in things sartorial—"Even the perfectly plain skirts are trimmed." A small but important item is the finishing of the skirt at a normal waist-line, but without a belt, as heretofore. Double skirt effects are apparently to be very smart.

The drop skirt has returned in several cloth and velvet suit models. Satin of the costume color is used for the drop. One model of this type was of brown ratine; the coat was long and box-like with a high-waisted peplum and a belt of twisted brown braid; collar and cuffs were of broché ratine in the same color. The skirt was draped over a deep band of the broché ratine. This seemed a typical suit, for there were several such in which the mixture of a plain and broché or figured materials appeared. Some of these were of velvet, striped or uncut, combined with plain. A smart suit of corduroy, in the new gray and white "Guinea Hen" speckles, was combined with plain gray velveteen. A black mirror velvet, very soft and light in weight, had the skirt and the coat-peplum laid in tiny accordion plaits, giving the effect of stripes. Another suit had a draped skirt of brown velvet and a coat of tan-colored broadcloth.

TELLING DETAILS

The interesting points in all the suits displayed are of sleeves which were long, but not of the extreme length we have had predicted. These were often set in with a tiny bit of fullness at the shoulder; cuffs were generally turned back, and collars varied greatly. Many were of the Robespierre type, and others were in small, man's coat style. There is a significant lack of the deep shapes so much seen in lace sets this summer. Buttons appear in marching regiments everywhere. In many models the pieces are cut in odd shapes, overlapping each other, notched or mitered; often the buttons are laid in rows along the seam to emphasize the oddity. Many fasten with huge frogs of braid, cord, or embroidery; sometimes merely the regulation fastening is used. There seems a tendency towards a single-breasted style.

Trimmings are very generally in the same color as the material, and there are a great many open-mesh galloons and fancy braids through which the fabric can be seen. Rough, fur-like effects combined with plain cord, or tinsel cords with chenille, are in great favor. Some of the handsomest suits were trimmed with very wide tailored braid with an edge of narrow plaited braid, and some again with a wide braid gracefully festooned or fringed.

The most recent materials are extremely varied in texture and effect, but without exception show great pliability. Rough effects seem to be in first favor, and although it is as yet a little early to say definitely, one certainly does not see the great predicted popularity of broadcloth. Its place seems to be taken by soft, hairy cloths like camel's hair, or by the ubiquitous ratine which has invaded the realm of dressier materials by appearing in broché and in silk with tinsel effects. One of the smartest suits seen at an early exhibition was of "Tyl-Tyl Rayure" (a ratine with contrasting stripes) trimmed with velvet collar and cuffs and hand-embroidered motifs of heavy silk and chenille cord.

FOR WALKING SUITS

Silk serges are extremely smart, and especially so in the new, dark, richly toned plaids, and in two-toned effects. Silk serges in cloth patterns of gray and brown, almost exact copies of the English tweeds and diagonals, are also used for walking suits. Only two fabrics are appearing in the linings of suit coats—either a satin in the costume color or else two-toned, striped chiffon taffeta. Another material for the tailleur is called "Côte de Cheval," under which name it has for some time enjoyed favor in France. To the uninitiated it looks like Bedford cord. Whipcord in the same styles, and Bedford cord in some very pretty mixtures of black and white are again seen.

One of the handsomest materials for street suits is called "Baby Lamb Cloth." It is a medium weight, extremely soft weave, very glossy and with fine, silky hairs. Two colors, such as black and blue, brown and green, are mingled, and the effect is very rich. Fancy braids are to be used largely for trimming these cloths. A heavy cloth on the same order is to be a popular cloaking material, and it is predicted that the rough and hairy cloths will take the place of the fur cloths and plushes.

FOR HOUSE AND EVENING WEAR

Rumors concerning house and evening gowns are not yet substantiated by so many completed models as those for street wear, but there is, nevertheless,

(*Continued on page 94*)

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For MEN and WOMEN

These garments are made either to cover the entire body or any part. The results from their use are quick and they are absolutely safe, being endorsed by leading physicians. Used by Athletes, Jockeys, etc., the world over.

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MATERIAL CONSIDERATIONS

(*Continued from page* 92)

plenty of reliable information. Undoubtedly velvet will be first favorite, for hardly a costume of ceremony is without at least a dash of rich or vivid colored velvet. Like broadcloth, plain dress velvet has not lived up to its first predicted vogue. The liberty, panne, and mirror styles are to be the most fashionable. Chiffon, brocaded with raised velvet figures, is especially lovely in delicate pastel colors. Moire antique and watered silks will claim precedence for house gowns and blouses. Two-toned chiffon taffeta with small, bright figures is also to be used for the same purposes.

In the realm of *vraies toilettes* there is a coming favor for figured materials. This is not so much because fashion orders it, as because the country is flooded with imitations of all the handsome plain fabrics, such as charmeuse, crêpe de Chine, and messaline; in fact anything with a shiny face has been pressed into the service as imitations of these beautiful stuffs, until the names mean nothing, and in self-defence, fashion has adopted the safer brocades and broché figures which are not easy to copy. Crêpe de Chine and charmeuse are especially rich and beautiful in brocades. The particular feature of charmeuse which won it such favor is its manner of falling into graceful folds, and in the brocades this is accentuated with lovely effect. Delicate colors seem to be more desirable than white, but black remains in favor for reception and dinner gowns.

THE PREËMINENT TRIMMINGS

In trimmings, one is struck with the use of three things—lace, buttons, and jewels. Lace appears in billows of ruffles, frills, and flounces, in bands and panels and panniers, and in every possible style of drapery. The designs of buttons and jewels are multitudinous.



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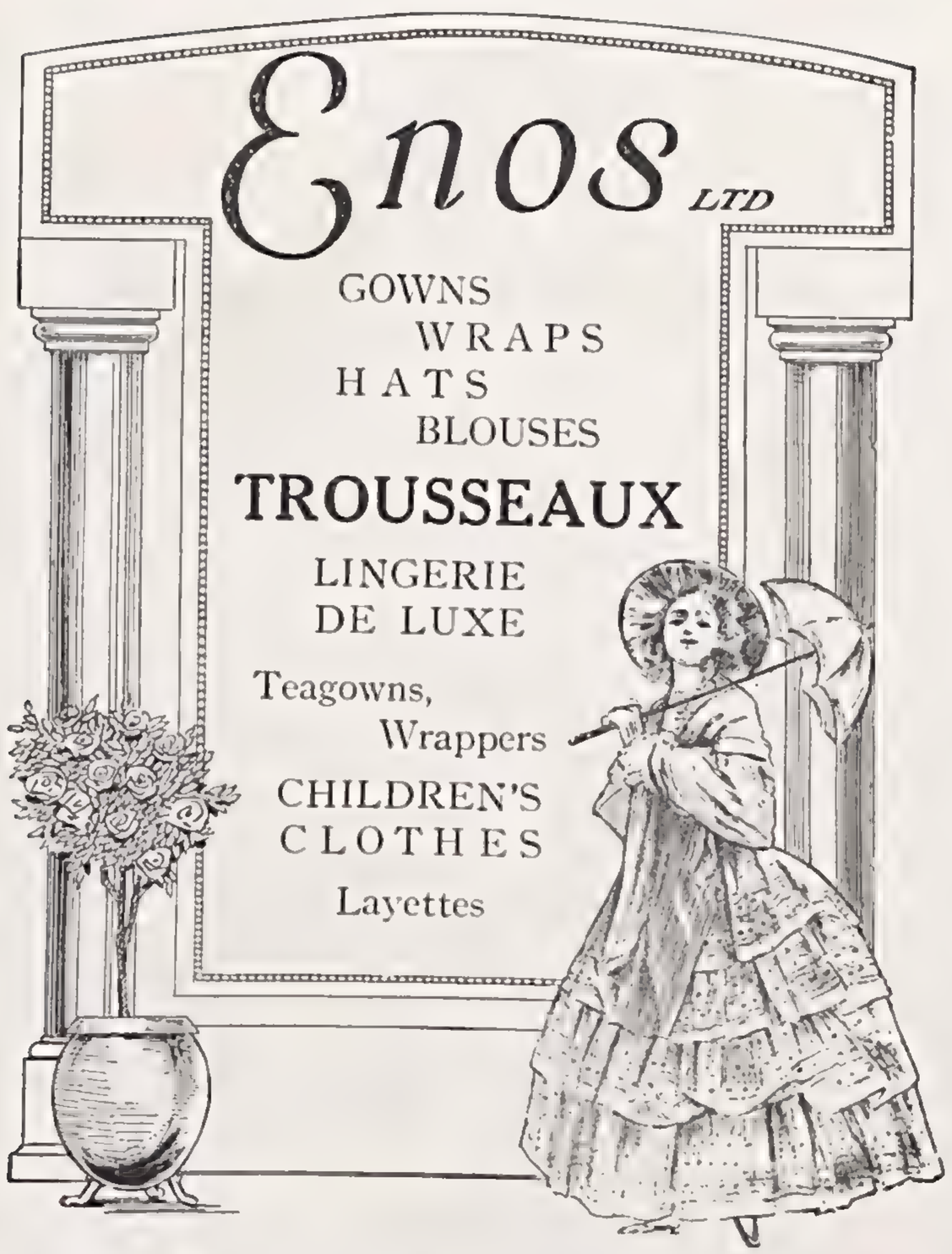
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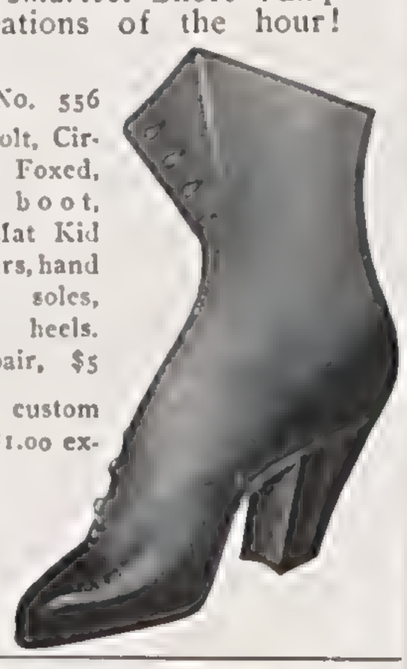
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All orders have my personal attention. Orders by mail are filled with absolute satisfaction because of my perfect, yet simple, measurement system. If immediate delivery is desired, measurements around Bust, Waist and Hips are needed, also height.
Other special corsets for golf, tennis and singing; also for nursing mothers and young girls.

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Model No. 720 (illustrated above) is an original net brassiere and is very popular. It has short net sleeve and attached *washable* arm shield. The problem has been solved at last by sewing in a shield in such a manner that it will not *roll* or *twist* under the arm and can be worn with the greatest comfort under the sheerest lingerie gowns.

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Gives plain directions, with illustrations, how to make Necklaces, Belts, Purses, Lampshades, Hair Ornaments, Dress Trimmings and *hundreds* of pretty things for the home, to *Wear* and to *Sell*. One young lady, taking a design from this book, bought $5 worth of beads and made a purse, which she sold for $100.

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Their booklet "V," illustrating the history of Oriental Art and Stones to be worn for good luck on different days, now ready.

NOBLESSE OBLIGE

(*Continued from page* 64)

with lack of proper nourishment, frequently develop forms of insanity.

The twenty industrial schools of the Society are established in different parts of the city, locations being selected in both East Side and West Side districts where the most dire poverty prevails. The lodging houses and temporary homes, of which there are seven—six in Manhattan and one at Valhalla—are refuges to which homeless children apply, with not a few runaways, who are guided thither by good Samaritans. Seven boys' and girls' clubs in different parts of the city afford social life to a class that has very little opportunity for wholesome recreation. The summer charities of the Society include the establishment in several of their schools of hospitals with nurses and doctors for the relief of infants who fall ill of summer diseases. An important department is devoted to western immigration and "placing out." In a single year no fewer than 655 orphans and deserted children have been assigned to carefully selected homes. Since the founding of the Society, it has rescued and placed in families in the country 28,356 children, and in addition has provided remunerative situations out of town for 27,826 older boys and girls. Furthermore, it has aided 47,992 persons, mostly children, to reach friends and employment in the west. Besides this it has restored 9,632 runaway children to their parents.

A review of all the activities of the Children's Aid Society in detail would show how efficiently it manages to meet the needs of the constantly increasing armies of Europe's handicapped people with whom New York must cope. The Society foresees that development in certain new directions will soon be imperative. This organization ought certainly to be able to count upon the generous support of the public.

The new developments are likely to take the following forms: First, day nurseries, kindergartens, and lower grade classes to care for the infants and little children whose mothers must go out to work all day; second, afternoon recreation clubs for the younger pupils, and social and vocational classes in the afternoon and evening for the other boys and girls of the neighborhood; third, noon meals, temporary poor relief, more neighborhood visitors and nurses.

Beside the Delafield family, which has been interested in the work of this Society for many years, other prominent New York families have been closely identified with it. The present officers are Messrs. William C. Osborn, President; William Douglas Sloane, Vice-President; Edwin G. Merrill, Treasurer; Charles Loring Brace, Secretary. Among the Trustees are the Messrs. F. Delano Weekes, Evert Jansen Wendell, Douglas Robinson, Francis P. Kinnicutt, and Archibald D. Russell.

The CONQUERING *of* NEW ROADS

(*Continued from page* 62)

Thus a side trip may be taken, and when the main route is again followed, the deviation, although indicated on the total mileage set, need not affect the reading of the trip figures. This feature is also of value when it is desired to start a tour at a point some distance from the beginning as indicated on the road map for that section.

The occupants of the front seat need not be the only ones to be informed of the speed of travel and the distance covered as indicated by the various readings of the speedometer. Another instrument, a duplicate of that in front of the driver's seat, may be attached in any convenient position in the tonneau, and may be connected by means of flexible shafting with the same wheel to which the first speedometer is applied.

THE SPEEDOMETER AS A TIME-RECORDER

The modern speedometer is a handsome brass or nickel-plated instrument that is an ornament to any car. In addition to the speed which it constantly indicates, and the total and daily mileage which is registered, it may be combined with an eight-day clock of the finest design and construction. The face of the clock is equal in size to that of the speedometer, and the dial and figures are thus sufficiently large to enable the time to be read from any part of the car. For night driving, the dials of the speedometer and the clock are provided with small electric lights placed in brass tubes in such a manner that the rays are thrown directly on the figures.

THE ADVANTAGES OF THE LIVE MAP

But not only are computations for the daily distances traveled made unnecessary by the use of a modern speedometer, but even the reading of figures may be eliminated as well. This device, which does all of the distance computing, is known as a "live map," and consists of a celluloid disc marked off on its outer edge with the various touring data included in that section. The distances between cross-roads, turns, hills, or whatever other road marks, are indicated and are placed in their proper relation to each other. The disc, or map, is placed in a brass receptacle, and is connected with the front wheel of the car in such a manner that it will rotate at a proportionate speed. A pointer on the receptacle indicates the position of the car as long as one adheres to the prescribed route. When the route is again taken up after a deviation has been made, the live map may be set so that the indicator will point to that locality at which the main highway is again followed. Thus it requires but a glance at the pointer to determine the exact location of the car. When another section of the road is reached not included on that particular live map, another disc of the proper locality may be inserted in an instant, and the route followed as before.

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most subtly enhances a woman's personality. It is

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Exquisite, elusive, fascinating, expressive of delicate feeling and refined taste. All dealers, 2-oz. bottle, $3.15.

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Each waist is made under my personal supervision by expert assistants, thus insuring a perfection of style, fit and finish, not to be found in ready-made garments. Only imported materials of choicest texture and designs are used.

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Send for samples, latest designs and complete measurement blanks.

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It must be flexible, resilient, unbreakable, comfortable and capable of retaining the original shape after long and continuous wear. One famous stay combines all these qualities. It is called—

Spirabone

SPIRABONE bends in every direction—forward, backward, sidewise. It will not break, rust or turn on edge. It affords luxurious relief from the old-fashioned rigid corset stay. SPIRABONE gives REAL comfort, yet, its interlocking weave (unobtainable in any other stay) *always* retains the shapely form of LA RESISTA Corsets.



This is SPIRABONE



It has the patented spiral interlocking weave which belongs exclusively to SPIRABONE.

SPIRABONE Offers Beauty and Style

LA RESISTA Corsets imperceptibly mould the figure to beautiful lines. The comfortable SPIRABONE and the up-to-date LA RESISTA models form a combination that is bound to produce the flexible, graceful figure. With this foundation, the gown naturally hangs with incomparable style. SPIRABONE not only gives maximum comfort, but its flexibility is essential to the present modes. The rigid, unyielding corset bone, cannot produce the same *flexible* figure which wearers of SPIRABONE easily attain.

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The popularity of SPIRABONE has induced the manufacture of imitations. These imitations have not the interlocking, spiral weave—the necessary feature. We alone have the right to use this patented weave. Insist upon SPIRABONE. Demand it. If your merchant can't supply you, we will sell you direct and fit you perfectly.

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WILLIAM LEAVENS & CO.
MANUFACTURERS
32 Canal Street Boston, Mass.

SMART FASHIONS *for* LIMITED INCOMES

(*Continued from page* 48)

rightly so. The soft, pliant quality of the material makes it particularly adapted to the simple, graceful lines of the draped model. In this instance the drapery, caught up at the side closing in front by two rosettes of bronze satin, is the marked feature of the gown. Below the second rosette is a fan section of the satin edged with tassels. In back the skirt is softly gathered at the waist-line. The surplice bodice is built with long, close-fitting sleeves bound with cuffs of satin which also bands the closing in front and forms the crush girdle. Two overlapping, square ornaments, covered in satin, buckle down the side closing of the waist at the belt. Net of a deep, antique shade forms the high-collared chemisette.

A wide-rolling hat of bronze satin faced with velvet of the same shade, with a mounting cluster of black osprey jauntily veering toward the back, completes the ensemble of this bronze-toned costume.

CONTINUED POPULARITY OF WHITE

A practical outdoor frock of deep cream-colored corduroy is sketched in the upper, left-hand corner. True to the prophecy of a white summer, appeared frocks of silk and satin as well as wash materials in white and cream, and now for cooler days the one-piece models in corduroy are being seen, and these are especially favored for sports and outing frocks. For those who stay late at the shore or mountains, the white corduroy dress will prove a most acceptable acquisition to the wardrobe, as well as being the sort of thing to be included in packing for the out-of-town week-end.

The construction of the frock is simplicity itself. The plain blouse and well-cut skirt display a full-length trimming line down the front, accomplished by a strip of the corduroy with stripes running crosswise and ornamented with large, ivory ball buttons. The sleeves are set in heavily stitched armholes, and the deep hem is stitched in the same manner. The round neck and short sleeves are offset by handsome collar and cuffs of heavy, soft linen worked with scallops and eyelet embroidery. A wee bow of black satin finishes the collar.

MADE FROM SHORT LENGTHS

The frock shown opposite is of the type to serve any number of needs, practical for shopping and running around town in the morning. The model is such that one can take advantage of short lengths of materials of which there are now a multitude in all manner of alluring fabrics and at ridiculously low sums heaped on the counters. Soft green jacquard crêpe with trimmings of black satin and Venise lace would be charming in combination. The waist is of the simplest designing, with a broad front plait and two groups of s.le tucks of three each. The same treatment is shown on the upper part of the skirt. The neck is finished with a narrow, graduated lay-over collar of black satin topping a wider inset collar of écru Venise lace; a corresponding trimming finishes the three-quarter length sleeves. The waist is girdled with a belt of dull black suède.

The best way to be sure of the Fall Fashions Number is to read page 10.





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together with its crystal-like clearness always make the table inviting and add savor to the food. Quality and durability considered,





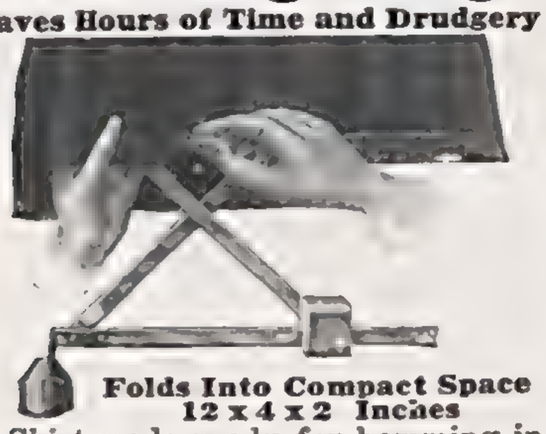
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Folds Into Compact Space
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EASY to carry anywhere, any time, and packs in hand bag or grip. Takes just three seconds to pull out to full size umbrella and you are ready for a shower. Telescopes as easily and quickly into 15 inch smart looking music roll. You always have rain protection without inconvenience. Costs no more than other good umbrellas and lasts longer. Also made for men and highly appreciated as a gift.

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—when you travel, take it with you. It will give you comfort at work or play. It normalizes perspiration and destroys the odor. Applied to arm pits or feet on arising, it keeps you fresh and sweet all day. Will not clog the pores or injure the most sensitive skin. At drug and department stores, or sent postpaid for 75c.



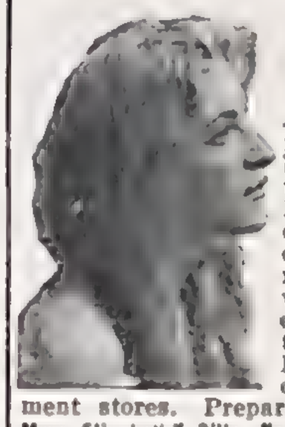
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The soldered ends can't catch or scratch—cushion ends easily sewed through

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MARY GREY LIQUID POWDER, medicated, is a great beautifier for the skin and does not dry it. $2.50, $1.50 the bottle.

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ONE of Mary Grey's patrons was dressing for dinner last July when her maid remarked: "What have you been doing to your eyelashes—they are growing!"

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The MARY GREY FACE MASK is usually applied with greatest satisfaction at night.



THE SHIKI CHIN STRAP, to be used in connection with the Muscle Oil: Price $6.50 and $3.50. Forehead strap, to remove lines, $5.

Treatments

PERSONAL treatments at Mary Grey's Salon will restore your complexion and prevent the ill effects of tan and sunburn.

Secure Mary Grey's advice at the earliest possible moment. Single treatments are $2.50—six for $10. Treatments will also be given at your home or hotel at any hour by appointments. The address is Braun Studio Building, 13 West 46th Street, New York. Telephone 2717 Bryant.



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Become my pupil and I will make you my friend. Devote fifteen minutes daily to my system and you can weigh what Nature intended. You can reduce any part of your figure burdened with superfluous flesh or build up any part that is undeveloped. The effect of my system can be concentrated on your hips, waist, limbs or any other portions of your body.

My system tends to make a figure perfectly proportioned throughout—a full, rounded neck; shapely shoulders, arms and legs; a fine, fresh complexion; good carriage with erect poise and grace of movement.

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My system stimulates, reorganizes and regenerates the entire body. It helps transform the food into good rich blood. It strengthens your heart, lungs and other organs, conquering all weaknesses and disorders, and generating vital force.

My latest book, "The Body Beautiful," should be read by every woman and *I will send it to you free.* It explodes the fallacy that lack of beauty or health cannot be avoided. In it I explain how every woman can be VIGOROUS, HEALTHY and ATTRACTIVE.

I have practised what I teach. In childhood I was puny and deformed. I have overcome all weaknesses by my own natural drugless methods. Millions of people have seen in me a living demonstration of my unique system of health culture and body-building. If you are weak, nervous, fat, thin, unshapely, tired, lacking vitality or in any other respect not at your very best, I can surely be of service to you

My Guarantee

With my *free* book, "The Body Beautiful," which is fully illustrated with photographs of myself explaining my system, I give full particulars of my Guarantee Trial Plan, whereby you can test the value of my instruction without risking a single penny.

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HUGHES

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Your inspection of my Autumn gowns, coats and blouses is cordially invited.

Here are two very simple and very charming little dresses for early Fall wear.

Notice the smart lines and moderate prices.



Imperial Serge Frock, bound with black silk braid; black satin collar and undersleeves; under-collar of broadcloth in contrasting color. Colors—Black, Navy, Taupe, Brown and White.
Sizes from 16 to 20 years and 34 to 42 bust measure.

$25

Navy Satin Meteor Frock with collar and trimmings of rose silk ratine; navy ball buttons; long or three-quarter sleeves. Colors—Black, Navy, Taupe, Brown, Copenhagen and White.
Sizes from 16 to 20 years and 34 to 42 bust measure.

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ROSE PETAL CREAM CO., Ridgefield Park, N. J.

THE APOSTLES *of* "LINE"

(*Continued from page 43*)

Hollandaise was decorated in the prevailing mode of tiny bouquets scattered over it here and there.

INTRODUCING LAFERRIÈRE

I do not know if New Yorkers like the creations of Laferrière. His name is very familiar to the Parisian world of fashion, and his manner is most attractive. At present all the world goes to see *"des Fils Touffe" au Théâtre Femina.* The toilettes of Mademoiselle Davrigny in this piece, so much admired yet so unlike any others if we except some by Poiret, are signed by Laferrière. Personally, I think they lack the grace of those I have already described. But in the same play this actress wears a large black hat which I thought charming in line and novel in pose. It turns up in the back and is worn well over the face. This effect is accentuated by the position of the enormous feathers, and the arrangement of the hair.

So at last all these bouffante effects are here—panniers, trimmed skirts, flounces, plaitings, ruffles—but all of them are subject to *la ligne.* They are used for the most part as semi-veilings of the line, and are never permitted to conceal its beauty.

It is true, however, that this is not the last word for this mode. The women whose toilettes I have described are slender, supple, and, in one case, as tiny almost as a Tanagra figurine. These things are at present the mode, but we are not all made upon these lines. Those who are not may revel and then look out for another change.

Yesterday the thought of these fuller styles brought despair. To-day even the woman of sixty is not without hope. She may be ridiculous, but she is not without a beautiful faith in her own possibilities. MADAME D'ANTAN.

FOIBLES *of a* NEW SEASON

(*Continued from page 74*)

was of black charmeuse, bare of all other trimming save this one little ruffle of cream Malines lace.

The other sleeve shows a slight variation of this same motif in that the lace, instead of being plaited into a double ruche is gathered into a tassel-shaped ornament, lightly attached to the sleeve at three rows of tight shirrings which form the head.

BUCKLE NOVELTIES

This year the buckles for dresses are made after the most elaborate designs in amber, jet, coral, and in various kinds of composition in mauve, green or red, and they make a perfect finish for the fluffy neck ruffles or fichus of lace and chiffon. An original buckle design, worn with a plaited ribbon girdle bowed at the front, is shown in the middle of page 74. It is perfectly round in form and about two inches in diameter. The half-inch wide band is composed of two rows of tube-shaped crystal beads, slanting obliquely from the outer edge toward the middle of the band, where they meet tiny round beads of bright red enamel.

Large, round buckles of ivory-white celluloid are also much used, and with these are sometimes worn two-inch belts made of a network of round, white celluloid beads.

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We will mail upon request special cards of invitation to the friends of any VOGUE *subscriber.*

Opening September 4th, the New York exhibition will close September 28th. The building is at the corner of Fifth Avenue and Thirty-First Street.

Beginning September 4th, 1912

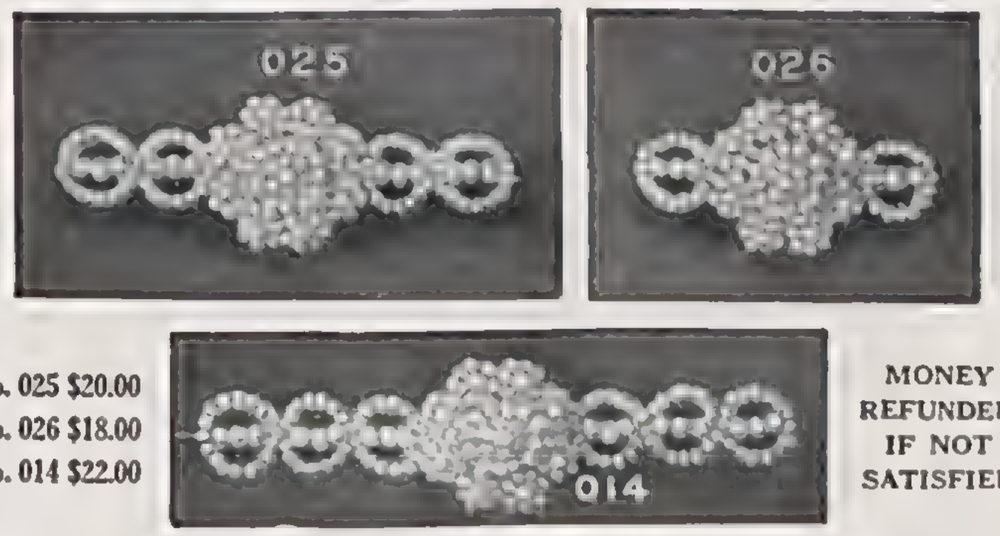
THE BOSTON EXHIBITION

Our Autumn opening in Boston will be held in VOGUE's rooms in the Lawrence Building, 149 Tremont Street, from September 16th to 21st.

The dates of our exhibitions in other New England cities, in Philadelphia and in the South and West will be announced in following issues.

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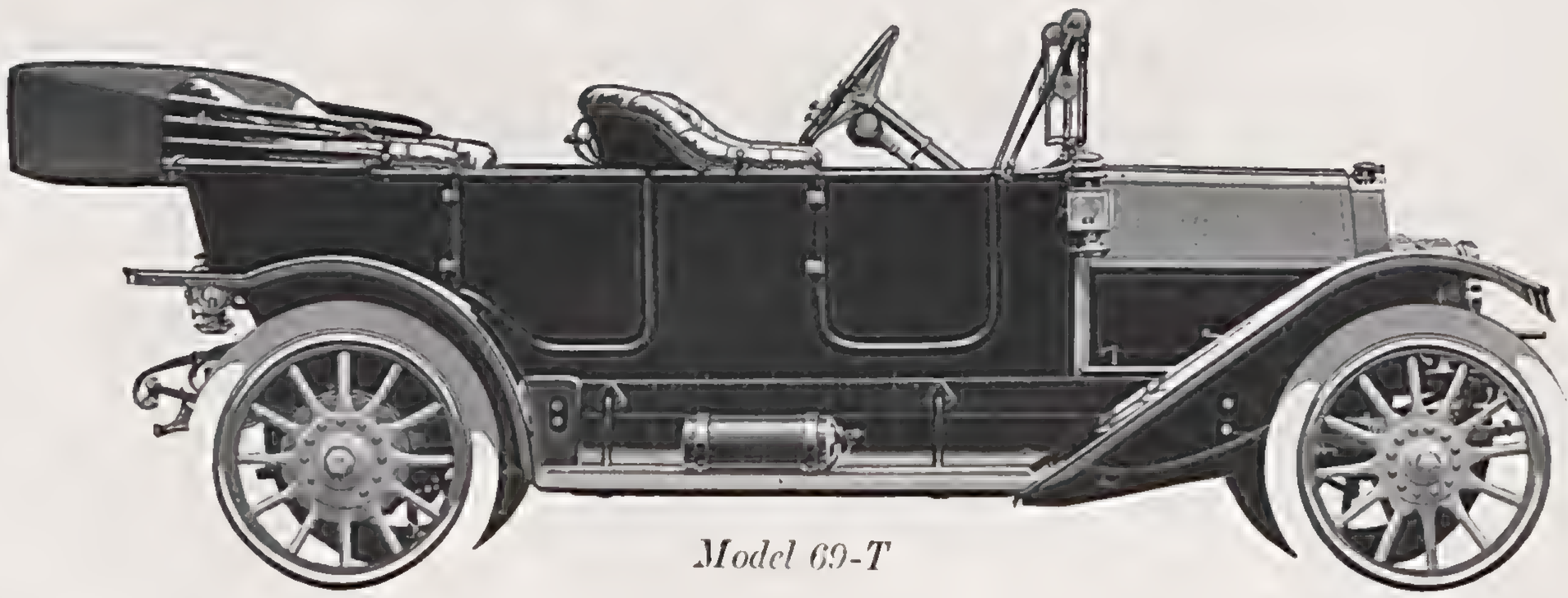
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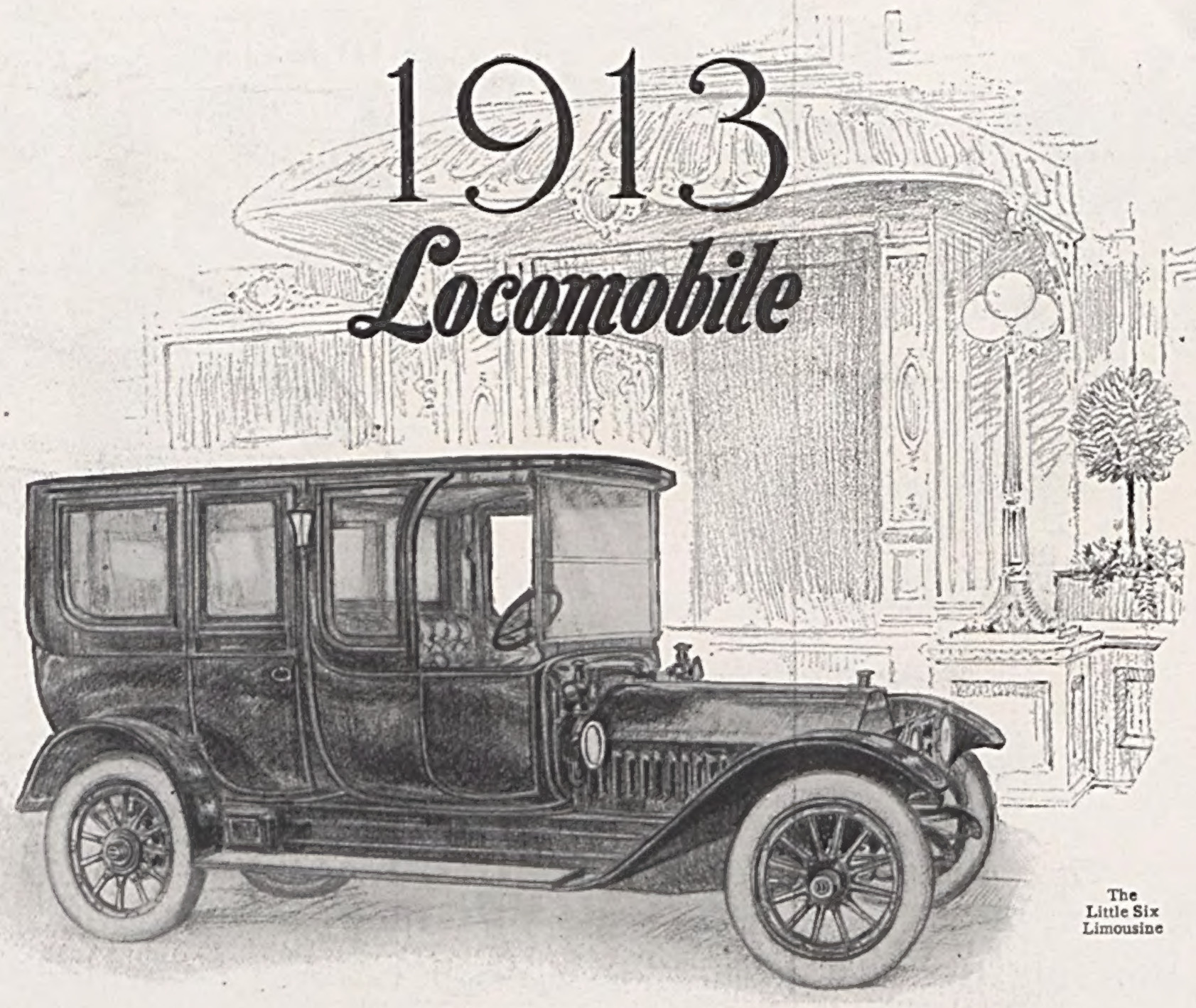
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